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ABORNS TO LEAVE CENTURY AND FORM A RIVAL COMPANY

Managers Announce that They Will Continue Producing Popular-Priced Opera but with Organization of Their Own — To Open Season Next Fall — Century Campaign for \$50,000 Guarantee Fund to Be Carried on Despite Aborn's Decision

MORE complications were added to the affairs of the Century Opera Company last Monday when its managers, Milton and Sargent Aborn, announced that they intended forming an organization of their own to begin operations in New York next Fall. This will mean two companies giving "popular" opera in the same field, provided the Century Opera directors do not abandon their present plans. That they have no idea of so doing was made plain by Charles H. Strong, president of the company, in an answer to the announcement of the Aborns.

"The statement of the Aborns was made without the knowledge, consent or approval of the directors," said Mr. Strong. "In spite of the purpose of these gentlemen, we shall continue our campaign to raise a guarantee fund of \$50,000 a year for three years, and we expect to start our season in the Fall at the Century Opera House."

Mr. Strong added that subscriptions and offers had already begun to arrive.

The Aborns announce that they will give opera in a new theater with a smaller auditorium than the Century at prices ranging from \$1.50 to twenty-five cents. In spite of the many years that they have been giving opera in English, they have not yet determined whether or not that is what the public wants. At any rate, they state that they will allow their audiences to decide the question. They also announce that a school of opera will be associated with their enterprise. Their statement, in part, is as follows:

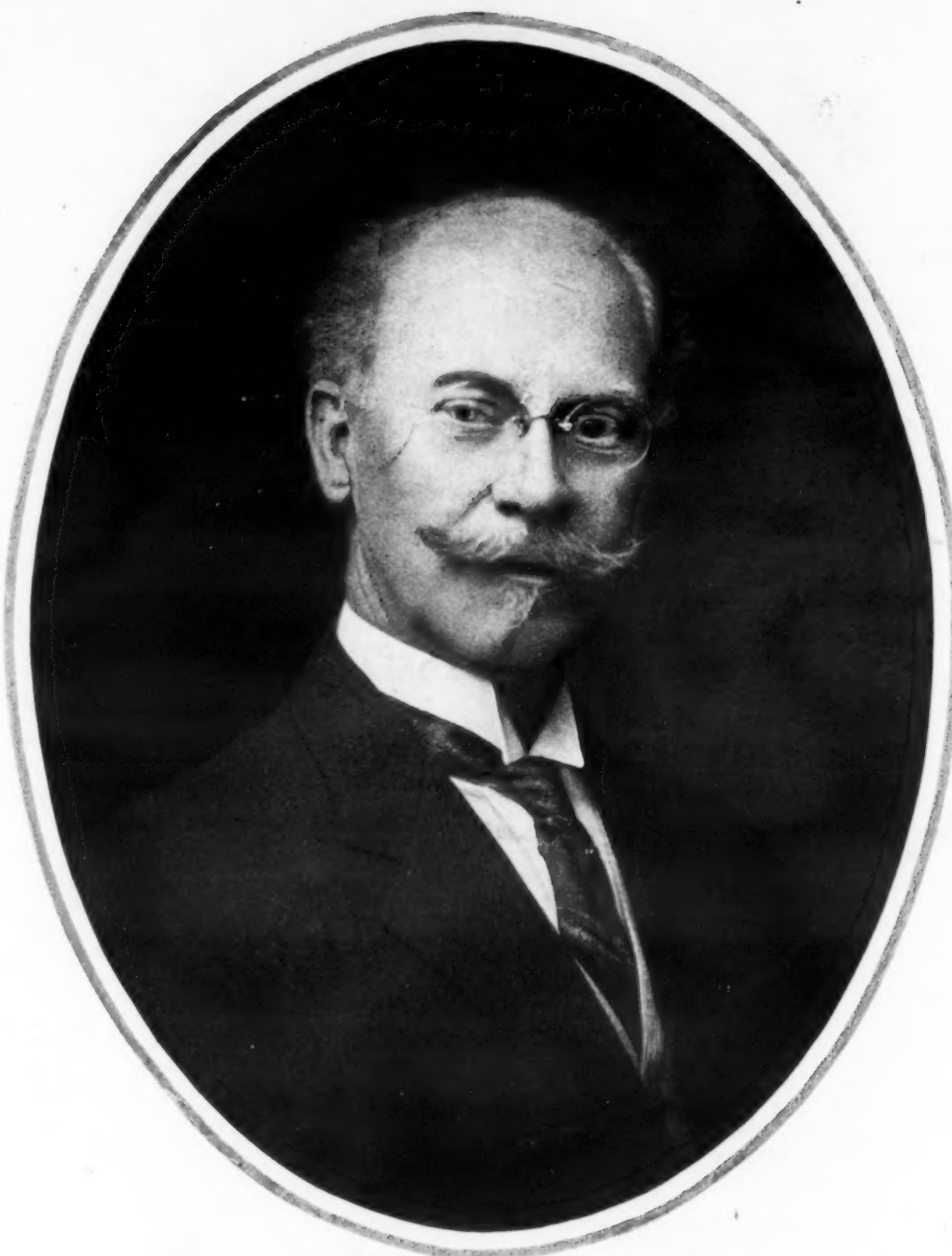
To Pursue Same Ideals

"Arrangements will be made immediately to form a new organization, for which the name Century or some other no less suitable will be selected. The company will have the same high artistic ideals that governed that of which we had the honor to serve as general managers, the same breadth of territorial scope and will include the old orchestra and chorus, two of the four conductors, one chorus master and a number of the principals. We shall serve this new opera company as managing directors.

"The season will open in New York City during the latter part of next September, and is to run for fifteen consecutive weeks, with a scale of seat prices ranging from \$1.50 to twenty-five cents. The performances will probably take place in a theater about to be built, the stage and auditorium specifications of which appear just what are required.

"Following the fifteen weeks' season in New York, the new organization will fulfil engagements of from one to four weeks each in such cities as Boston, Philadelphia, Chicago, Pittsburgh, Cleveland, Cincinnati, Baltimore, Washington, Detroit, St. Louis, Kansas City, Minneapolis, St. Paul, Indianapolis and Omaha.

"The new popular-priced grand opera company will commence operations with a well rounded organization which can give several different operas each week, instead of the one and two offered by the former Century company, and this departure is to be introduced next season. The matter of texts will be submitted to



ARTHUR L. MANCHESTER

Leading American Musical Educator Whose Career Has Been Finely Typical of Those Men Who Believe in Carrying Their Teachings to Remote Parts of the Country, Where They Have Wielded a Powerful Influence for Good. (See Page 16)

the people themselves, who will be asked to decide in favor either of opera in English or Italian or both.

"From every standpoint the aim of the new company is to be one which shall serve the masses. No effort will be made to make its performances society affairs, although members of society, so-called, no less than opera lovers who may not be a part of it, will have the fullest consideration in the arrangement of repertory and casts.

Convinced It Will Pay

"We are not undertaking to go on with the splendid work begun by the Century Opera Company with any thought of financial profit to ourselves other than a compensation similar to that received from that organization. Unless our judgment is at fault, our estimate of the future of a popular-priced grand opera company, which shall be administered on an economical basis consistent with performances of the quality furnished this season by the Century, is that it will pay.

"Artistically the new company will go on from the point where the Century company left off. That we faithfully promise. We have available certain fine principals, singers whom we heard last Summer in Europe, and who, though then not at liberty, are now disengaged and in the United States. We not only can secure an even stronger organization than the former Century, but one far less expensive.

[Continued on page 2]

SAN DIEGO THROG AT MUSIC INAUGURAL OF CALIFORNIA FAIR

Spreckels Organ and Pavilion Dedicated with Impressive Ceremonies — Addresses by Prominent Speakers and Musical Program Enlisting Official Organist, Symphony Orchestra and People's Chorus

SAN DIEGO, CAL., Jan. 11.—Over 60,000 persons gathered at Balboa Park at the Exposition opening on New Year's Eve. No doubt this vast assemblage may be traced directly to John D. and Adolph B. Spreckels, who on this occasion presented to the people of San Diego a magnificent pavilion and out-door organ, the value of which is placed at \$100,000. When John D. Spreckels had uttered the words which gave this splendid instrument to San Diegans, a deafening burst of applause echoed through the park, reverberating through the columned spaces of the pavilion, which is designed in the mission style.

John F. Forward, Jr., president of the Park Commission, stood by Mr. Spreckels's side while the latter read the legal document which conveyed the organ and pavilion to the city of San Diego forever. Following Mr. Forward's thanks and acceptance, S. M. Shortridge, of San Francisco, delivered the oration of the evening.

Expectantly the throng watched Dr. Humphrey J. Stewart, who is to preside at the organ during the next two years, as he took his place at the big instrument and prepared for his opening number. His own march, "Montezuma," evoked intense enthusiasm, the beauty and splendor of the organ provoking spontaneous expressions of delight. The performer's own "Fantasie of Christmas Melodies," composed for the occasion, followed. The San Diego Symphony Orchestra, consisting of fifty musicians under the baton of Chesley Mills, opened the formal program by playing with sound musicianship and finished expression the overture to Offenbach's "Orpheus." After this pleasing little number Dr. Stewart and the orchestra joined forces in Elgar's "Pomp and Circumstance." Then the People's Chorus of 250, directed by Willebald Lehmann, sang "The Heavens are Telling" from Haydn's "Creation," the solo parts in the trio being taken by Mrs. H. R. White, soprano, C. E. Kelly, tenor, and H. V. Mather, basso. In the final number, "Unfold, Ye Portals," from Gounod's "Redemption," chorus, soloists, orchestra and organ united in an overwhelming flood of harmony which stirred every auditor.

Gertrude Stewart, president of the Amphion Club of this city, and chairman of the musical committee of the exposition, did Trojan work by whipping into shape the splendid affairs given under the direction of Dr. Stewart, Mr. Lehmann and Mr. Mills.

War May Bring Reduction in Operatic Salaries

Reports that because the war has practically removed European competition in operatic salaries, there will be a general readjustment after this season in the salaries paid Metropolitan opera artists have been current of late, but without receiving official confirmation.

Lhévinne Tour Cancelled

Loudon Charlton announced on Wednesday that Josef Lhévinne, the Russian pianist, will not make his contemplated tour in America this season because the permission granted him by the German government to leave Berlin has been withdrawn.

World Premiere of "Madame Sans-Gêne" at Metropolitan Next Week

General Manager Gatti-Casazza announced this week that the world premiere of Umberto Giordano's opera, "Madame Sans-Gêne" would take place at the Metropolitan Opera House on Friday evening of next week, January 22. The libretto of the opera, which is in four acts, is based on Sardou's famous play and is the work of Renato Simoni. The scenery was painted by Antonio Rovescalli and the costumes made at the Metropolitan Opera Atelier after designs by Caramba. Mr. Toscanini, who is supervising all the rehearsals, will conduct the performance. The cast follows:

Caterina (Madame Sans-Gêne), Geraldine Farrar; *Napoleone*, Pasquale Amato; *Lefebvre*, Giovanni Martinelli; *Fouche*, Andres de Segurola; *Tonietta*, Lenora Sparkes; *Giulia*, Rita Fornia; *La Rossa*, Sophie Braslau; *Vinaigre*, Max Bloch; *Conte di Neipperg*, Paul Althouse; *La Regina Carolina*, Vera Curtis; *La Principessa Elisa*, Minnie Egner; *Despreaux*, Angelo Bada; *Gelsomino*, Riccardo Tegani; *Leroy*, Robert Leonhardt; *De Brigode*, Vincenzo Reschiglian; *Rousstan*, Bernard Bégue.

Busoni on His Way Here

M. H. Hanson, the New York manager, received cabled assurance on Tuesday to the effect that Ferruccio Busoni, the pianist, is aboard the *Rotterdam*, due in New York about January 19. The word came to him through the Holland-American line.

MISS GOODSON CHAMPIONS THE AMERICAN COMPOSER

English Pianist to Play Works by Whiting, Huss and MacDowell in Her Recitals on Present Tour—An Active Season, a Rough Voyage and Her Joy at Being in America

HAD Katharine Goodson not been fortunate in booking passage on the *Franconia* with the result that she arrived in New York on Monday evening, January 4, she, too, might have been obliged to disappoint her admirers in the many cities where she is booked to appear. As it was, the English pianist, coming later than originally planned, was in New York only three days last week before setting out on her tour. Saturday, January 9, found her in Auburn, N. Y., and the month of February will have been reached before she returns to New York.

Miss Goodson is one of those artists, however, who do not relish sitting idle and waiting for something to happen. She gets right to work at whatever business is in hand. Her husband, Arthur Hinton, the composer, is here again with her on this tour.

Though the time was short and much had to be looked after in the space of three days, Miss Goodson managed to chat with a representative of *MUSICAL AMERICA* on Thursday of last week. "We are so glad to be in America," she said, "for the war has affected us all in England so terribly. One has so many friends in it and one constantly is informed of one sad happening after the other. But to get here we had to brave a very mad ocean. Nine days long was our trip, and for four of them no one was allowed to go out on deck. My husband and I are pretty good sailors, but on this trip even some of the crew were sick!"

Before coming to America the pianist had a notable success as soloist with the London Royal Philharmonic Society, playing the Grieg Concerto. On her present American tour, which will continue to the end of the season, she will appear in concerts and recitals throughout the country.

No foreign artist has shown a greater desire to help the American composer than has Miss Goodson. A few years ago she played MacDowell's Sonata "Tragica" here and also all through Germany and Scandinavia, and this year she has prepared an American group which will be part of the program of her New York recital at Carnegie Hall on February 4. It comprises three movements from Arthur Whiting's Suite *Moderne*, op. 15, Prelude, Chaconnette and Dance; Henry Holden Huss's "Sans Souci" and MacDowell's "Märzwind."

One cannot ask more of an artist than that she interest herself in the music of contemporary American composers and do honor to the genius of the late Edward MacDowell as well. And Miss Goodson does it, let it be understood,



Photo by Copperfield

Katharine Goodson, the Noted English Pianist

not as a sop to her audiences in this country, but because she believes that the American music which she has chosen to play is worthy.

Mr. Hinton, who will remain in America this year until July, as he has examinations to conduct in Jamaica and Canada for the Royal Academy in London, will travel with his wife during the greater part of her tour. His reputation as a composer has been increasing rapidly, his Trio in D Minor having been played this Fall by the Margulies Trio at its first New York concert of the season, while his Suite "Endymion" will be heard at a New York Philharmonic concert under Josef Stransky in the near future. With him Mr. Hinton brought the *partitur* of a recently completed scena for mezzo-soprano and orchestra, "Semele," the poem by the American, Grace Denis Litchfield, of Washington, D. C., who, Mr. Hinton reports, is highly esteemed as a poet in England.

A. W. K.

NEW ITALIAN QUARTET PERFORMED IN BOSTON

Kneisels Offer a Generally Meritorious Piece by Tommasini—Two Assistant Artists Heard

BOSTON, Jan. 10.—The Kneisel Quartet, at its second concert of the season in Boston on Tuesday evening, the 5th, in Steinert Hall, was assisted by Harold Bauer, pianist, and Ludwig Manoly, double bass player. There was played for the first time here a new quartet by V. Tommasini, a young Italian composer, who has essayed chamber music as well as opera, a proceeding which is benefiting the style of more than one young Italian composer.

The quartet is not without originality. It presents definite features of style, although the writing seems a little crude. Some effects are striking and unusual. In other places one wonders whether the composer meant exactly what he said. Of the four movements, which are modern in harmony and feeling, the slow movement made the best impression.

Mr. Bauer and Mr. Willeke, 'cellist of the quartet, gave a beautiful performance of Brahms's Sonata in E Minor, for 'cello and piano, a performance conspicuous for all desirable qualities—intelligence, finish and enthusiasm on the part of both performers, and the most sensitive co-operation. The sonata itself is uncommonly beautiful and interesting. There followed a performance of Schumann's quintet, with piano, the "Forellen" Quintet, which was also brilliant and expressive. There was the usual large and interested audience. O. D.

BOSTON MUSIC LOVERS IN GILBERTE CONCERT

Club Program of His Songs and "Round Table Tea" in Composer's Honor—A Tribute to Mr. Freund

BOSTON, Jan. 9.—The New Year's meeting of the Music Lovers' Club of this city, held in Steinert Hall on Monday morning brought out an audience of nearly 500 persons who had the pleasure of listening to a program which consisted mainly of songs by Hallett Gilberte, the New York composer, who is renewing acquaintances in this city after an absence of several years.

Before the program opened Mme. Edith Noyes Greene, president of the club, gave, as is her custom, a brief New Year's address, in which she expounded the origin, purpose and intent of the club.

Mme. Greene paid a glowing tribute to Mr. Freund for the stand he is taking in behalf of American music, and stated that this club in its work is following closely along the same lines. The club was formed four years ago, on the anniversary of the birth of MacDowell.

The artists appearing were Florence Jepperson, a contralto of this city, and Mme. Vera Courtney, from the Opéra Comique, Paris, each of whom sang several groups of Gilberte songs with the composer at the piano.

Of Mr. Gilberte's later songs, "The Song of the Canoe" is especially appealing. This was in one of Mme. Courtney's groups, and she sang it acceptably, although suffering from a severe cold, Miss Jepperson, always a favorite here,

sang with her usual artistry. The program closed with the "Faust" Fantasy, played by Elinor Whittmore, violinist, accompanied by John Smallman, at the piano.

Mrs. Emily Selinger, the Boston poet and artist, was hostess at a "Round Table Tea" given at the Hotel Lenox, on January 2, in honor of Mr. and Mrs. Gilberte and the two artists who sang Mr. Gilberte's songs before the Music Lovers' Club. It will be remembered that Mrs. Selinger's poem, "Two Roses," furnishes the text for Mr. Gilberte's song of like name. At the close of the tea Miss Jepperson consented to sing this song, which she did exquisitely, Mr. Gilberte accompanying her at the piano.

Included among the guests were: Mrs. Richard Hamlen Jones, president of the Chromatic Club; Mme. Edith Noyes Greene, president of the Music Lovers' Club; Dr. Eliza B. Cahill, president of the Professional Women's Club; Mrs. M. B. Lord, president of the N. E. W. P. A.; Mrs. Guy Currier, president of the Players E. S. Club; Katherine Ricker, contralto; Theodore Schroeder, vocal teacher; Bertha Barnes, mezzo-contralto; Mrs. Carolyn King Hunt, piano teacher; Stanley Preston, singing teacher; Mrs. Pauline Clark, singing teacher; Hélène Tardivel, pianist, and her parents; Frank Luker, pianist; Mrs. Charles Bond; Addie Norcross, writer; Mrs. George Rice, contralto; Mr. and Mrs. Leland Powers, Guy Maier, pianist; Mrs. Alice Wentworth MacGregor, Mr. and Mrs. John Gutterson, Bailey Ellis, sculptor; Mabel Going, pianist; Mr. and Mrs. Robert Martin, Mr. Tryon, Lotta Crabtree, Mrs. Fred Milliken, pianist; Alice Milliken, pianist; Mr. and Mrs. Kurt Freshel and Mrs. Joseph Lancaster, composer.

W. H. L.

ADELAIDE FISCHER MAKES DÉBUT MOST AUSPICIOUSLY

Soprano's Refreshing Vocalism Gives Promise of Further Maturity in Her Concert Career

Adelaide Fischer, a young soprano, made her New York début in Æolian Hall last Monday afternoon before a large and cordial audience. Her floral offerings fairly covered the top of the piano. Her program was chosen with discrimination and, on the whole, was well presented. It comprised an old group by Scarlatti, Weckerlin, Haydn and Mozart; songs in German by Schumann, Brahms, Franz, Jensen and Loewe; in French, by Barbirolli, Hüe, Bemberg and Coquard, and in English, by MacDowell, Homer, Clough-Leigher, Mark Andrews and Theodor Hoeck, the latter a manuscript setting of "The Year's at the Spring."

Miss Fischer's voice is finest in its medium and upper registers. Many of these tones possess limpid beauty and her phrasing and breathing are admirable. Splendid was her presentation of Mozart's "Giunse alfin il Momento," Schumann's "Roselein," Barbirolli's "Si je pouvais mourir" and MacDowell's "The West Wind Croons in the Cedar Trees." Her voice is lyric, and is scarcely possessed as yet of sufficient dramatic quality adequately to interpret Coquard's "Hail Luli" or Clough-Leigher's "My Lover He Comes on the Skee." Her interpretations are uniformly intelligent and her début held out promise of even finer work in the future. The audience expressed its approval of her singing emphatically and demanded a number of extras. Alexander Rihm accompanied the soprano efficiently.

B. R.

For gallantry under fire in rescuing wounded soldiers in Belgium Thomas Edward Gendle, a bandsman in the British army, has been awarded the Victoria Cross.

ABORNS TO LEAVE CENTURY AND FORM A RIVAL COMPANY

[Continued from page 1]

"Finally, the new company will undertake, while in New York, to maintain a school of opera for the benefit of American students whose vocal and musical progress entitles them to the privilege of attending rehearsals and such private instruction as is possible to provide occasional appearances at Sunday night concerts."

The Aborns do not believe that the Century Opera Company will hold them

LAMBERT ASSISTS KNEISEL QUARTET

New York Pianist Appears in a Brahms Quintet—A Poor Italian Novelty

There was a double interest in the third concert of the Kneisel Quartet at Æolian Hall, New York, on Tuesday evening, January 12. Distinctly more satisfying of the two was the presence of Alexander Lambert, the much admired New York pianist, who appeared in the Brahms Quintet in F Minor, op. 34.

Mr. Lambert, whose activities these days are largely confined to his pedagogic work, gave a highly praiseworthy reading of his part, one that showed a thorough appreciation of values plus technical accomplishment of no mean order. There was too much tone in the pianist's enunciation of the folksonglike theme of the *Andante*; but the lid of the piano was raised, almost for solo performance, and it is plausible to think that this was responsible for it. At any rate, Mr. Lambert's noteworthy handling of the rest of the work would seem to suggest that it was. He was heartily welcomed and received with continued applause at the close of the various movements by an audience which included Josef Stransky, Josef Hofmann, Leopold Godowsky, Mark Hambourg and Mischa Elman.

The other point of interest, the first—and probably the last—performance of a new Quartet in F Major by V. Tommasini soon reached a point of ennui. This new work, cast in four movements, is the production of a young Italian, we are told, who has lived and studied in Paris of today. It is conscious music, made, not inspired. Nor does it even boast an original effect. (Modern composers often give us new effects if not pregnant ideas!) Built on tenuous bits which are neither Italian nor anything else, it rambles through an opening *Moderato*, the theme of which is rhythmically and to a degree melodically suggestive of the *Flower Maiden's* music in "Parsifal." Then come long successions of ninth chords, in all settings, *tremolando*, *pizzicato*, etc., much whole-tone scale matter, even set *sul ponticello*. Not one of the movements carries conviction. This music lacks physiognomy totally. This year we have heard the Kodaly Quartet played by Mr. Kneisel and his associates and the Darius Milhaud, a work of a tremendous genius, from the Zoellners and Flonzaleys. The Milhaud is also modern French music, but it says something which the Tommasini does not even intimate. Mr. Kneisel and his players did the work with devotion as they did Beethoven's uninteresting Quartet, op. 59, No. 3.

A. W. K.

Maggie Teyte and Albert Spalding Heard in Brooklyn Musicales

Maggie Teyte and Albert Spalding gave a private musicale at the home of Mr. and Mrs. Thomas L. Leeming, Brooklyn, on January 6. The former sang Debussy's "Ces airs Joyeux" and "Fantoches," the former from "L'Enfant Prodigue," Paladilhe's "Psyche," Hahn's "Si mes vers avaient des ailes," Homer's "Dearest," Sibelius's "The Tryst," Leoni's "The Birth of Morn," and Emmell's "Philosophy." Mr. Spalding played Bizet's "Adagietto," the Brahms-Joachim Hungarian Dance, No. 7; Dvorak's "Mazurek," his own composition, "Alabama;" Grasse's "Waves at Play" and Sarasate's Spanish Dance, No. 8. Laird Waller and André Benoist were accompanists.

G. C. T.

to their contract which has another year to run.

The immediate future of the Century Opera House was settled by the arrangements concluded this week with Max Rabinoff to present Anna Pavlova, the Russian dancer, and her ballet troupe for a four weeks' season beginning February 2. A repertoire of fourteen new ballets and a long list of divertissements will be available. It is planned to give five night performances on Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays, with a matinée on Saturday. Mme. Pavlova's appearance at the Century was planned as long ago as last Spring, when it was announced that a joint season would be given by her with Andreas Dippel's opera comique company. Mr. Dippel later found it advisable to ask for a cancellation of this arrangement.

MAKING MUSIC PRACTICE RIVAL THE PLAY HOUR

Carre Louise Dunning Astonishes New Yorkers by Her Method of Interesting Children in the Intricacies of Piano Study—Producing Young Artists Without Imposing the Many Taxes Upon Patience and Enthusiasm Which Average Study Implies

HOW can the child, with his innate horror for the drudge of music-practice be converted into a young enthusiast? How can the practice hour be transformed into a rival to a romp out-of-doors?

These are among the problems that serious musical educators have, for many years, been trying to solve.

Not long ago, before a gathering of New Yorkers, a demonstration was made to show just what could be done along these lines. The results were remarkable. They showed convincingly that youngsters five years of age can be taught to approach their music-study with the same gusto and enthusiasm that they feel for a new toy. Moreover, this demonstration, conducted by Carre Louise Dunning, the originator of the method involved, proved that children of so tender an age can win quick access to the subtle mysteries of music.

"Upon my return to my home in Buffalo, some ten or eleven years ago, from Vienna, after having studied with Leschetizky, I was amazed at the lack of knowledge of the fundamental principles, by students of music—especially of the piano," explained Mrs. Dunning, who during the past month gave two lucid delineations of her method in New York City, at Carnegie Hall and the Waldorf-Astoria. She is in New York for a few weeks, giving instruction to a Normal Training Class of teachers at No. 142 Manhattan Avenue.

"This amazement was the impetus that later caused me to evolve a scheme by which beginners (I thought only of children then) might start their study of the pianoforte correctly.

"The laborious hours of practice which little children (sons and daughters of my neighbors) were enduring seemed to me unjust. There were my twin sons. I decided to work with them, to use them as my models.

"The next thing which came to my mind, was the fact that children had nothing tangible to work with. Nothing to hold them, or to give play to the imagination.

"There in itself was the key. Everyone knows that the child lives in another world, and that that world is of the imagination entirely—but that it is a world of absolute Reality to their sponge-like little minds. With such fertile ground I could not help but succeed.

"I began by making a crude apparatus, which enabled my sons actually to see the things which before were only uninteresting facts, not always comprehensible. To-day I have this apparatus in a completed form. Instead of being told to learn that the lines of the staff are e, g, b, d, f, and that the spaces are f, a, c, e—to the child-mind an oral nothing—they use a folding keyboard, which is combined with the Grand Staff, and in this way are taught notation by visualizing the symbol simultaneously with the note on the keyboard. You see, in this way, the Grand Staff and the pianoforte are no longer disconnected. The sharps and flats, too, become animate objects; not disagreeable blurs with the great facility for interrupting a tune!—but instead, tangible characters which they may hold in their little hands and play with!

"All the while I thought ceaselessly. My own childhood, with its weary practice-hours, was one thing. I had before me the children of the twentieth century—an entirely different affair. So the whole idea was to meet the need of the over-burdened children of—this twentieth century!

"Scientists say that the sense of touch carries more quickly than that of sight. I believe it. From the moment that these children of mine, and my neighbors, received these parchesi-like boards, with the Grand Staff inscribed upon them, the study of the piano became an entirely different matter. I do not exaggerate when I say that at first I could hardly believe my instantaneous results. Mothers met me upon the street, telling with pride the progress of their sons and daughters.



Upper Circle: Mrs. Carre Louise Dunning, originator of the Dunning System of Improved Music Study for Beginners. In the Oval: First Eartraining and Composers' Game with Tone Cards. Lower Group: Five Grandchildren of Mrs. Henry Phipps in a Studio at Mrs. Bradley-Martin's Home, Westbury, L. I., Studying the Dunning System. Lower Circle: Mary Chontrelle Armstrong, of Lexington, Ky., Who Represents Mrs. Dunning in New York

gerate when I say that at first I could hardly believe my instantaneous results. Mothers met me upon the street, telling with pride the progress of their sons and daughters.

"In June of 1904 the Twentieth Century Club of Buffalo asked me to give a demonstration at a convention that was being held at Niagara Falls. At first I refused, but so great was the enthusiasm of my pupils' parents, I accepted the invitation. It was indeed funny to see me, flanked by nurses and children, on my way to Niagara Falls.

"Grown-ups had never before seen little tots play as those children did. No fear, no embarrassing silences between bars; but a professional assurance that

only a fundamental knowledge of an art can bring.

"The year following I went to Dresden. There my method, more developed, more matured, met with same success.

"My teachers and their pupils do not work alone with perceptible material; sharps, flats, notes and keyboards. We use also the gifts of Nature. Flowers, leaves, the elements, wind and rain—in them may be demonstrated rhythm, you know—all beautiful, natural things, which will interest children and develop them mentally and spiritually. Games, out-of-doors, to swaying rhythms and harmonies which they understand perfectly, develop, too, their little bodies. All these things dovetail one into the

other, helping to make of these children intelligent little artists, minus any suffering such as you and I and thousands of others have endured."

One can well understand the two great secrets of Mrs. Dunning's success. Her maternal, understanding personality, and her keen intelligence are undoubtedly felt immediately by the Little People. During the last two years she has dug down even further and added to her curriculum a course for harmony which embraces transposition, modulation to all keys and the building of all chords; the tonic triad, the augmented, diminished and dominant seventh, in all keys, including seven sharps and seven flats.

AVERY STRAKOSCH.

CALVE GIVES RECITAL ON PROVIDENCE PIER

Aids French Soldiers on Arrival in Rhode Island City as Start of Tour

PROVIDENCE, Jan. 9.—Before an audience which filled the vast room on the second floor of the State Pier, Mme. Emma Calvé gave a song recital on Friday evening, the entire proceeds, which amounted to over \$1,100, being given for the relief of the wounded soldiers in hospitals in France.

Mme. Calvé, who is to make her re-entrance upon the concert stage in America, arrived here on board the Fabre liner *Venezia*, from Marseilles, and volunteered her services, as did also her highly efficient accompanist, Mme. Avis Bliven-Charbonnel. Albert M. Steinert arranged for the sale of seats and other details of the concert and was ably assisted by Charles P. Notman, the local agent of the line, the concert taking place at the pier where the *Venezia* was lying.

As Mme. Calvé appeared on the stage she received an ovation which lasted several minutes, after which she rendered her first number, which included an aria from Gounod's "Sappho" and "Sing, Smile, Slumber," also by Gounod, with flute obbligato by G. E. Capone. She also

sang the "Habañera" from "Carmen," and thrilled her hearers and roused the audience to a high pitch of enthusiasm.

Mme. Calvé was in exceptionally good voice, and while her tones may lack some of the volume of former days, yet she still has a remarkable voice, wide in range, and sings with the same dramatic art that has always characterized her singing. Her closing number was "La Marseillaise," and during this number the audience rose and then Mme. Calvé sang the "Star Spangled Banner," the audience joining in.

Mme. Calvé was not accompanied by her husband, M. Gaspari, who is now in Italy and ready to serve his country if there comes a call to arms. The singer stated that she had two brothers now fighting in the French army and that she herself was a member of the French Red Cross and that for the past few months she has been singing in aid of the French soldiers through the south of France. She also related that she would make a four months' concert tour as far as California and that it would be April before she reached the East again. She also stated that her time would be devoted to concert work entirely and that she did not expect to sing at any special performances of opera in New York.

Mme. Calvé was deeply grieved on learning of the death of her friend and protégée, Mme. Gerville-Réache, former leading contralto of the Manhattan Opera House.

Co-operative Orchestra Balks; Wage-Earners' Concert Cancelled

The Sunday evening concert billed for January 10 at the New York Hippodrome came to an end before it really began. It was advertised to be given under the auspices of Julius Hopp, of the Wage-Earners' League, in conjunction with the Co-operative Symphony Orchestra. Mme. Alice Verlet, the Belgian soprano, and Signorina Valentina Crespi, the popular young violinist, were to have appeared. The Co-operative Orchestra refused to play without a fee of twelve dollars for each member, contending that the concert, being on a co-operative basis, was contrary to union rules. Whereupon money was refunded to ticket holders.

Mme. Szumowska Appeals for Her Stricken Countrymen

Mme. Antonette Szumowska, the Polish pianist who resides at present in Boston, has made an appeal for aid to her countrymen, claiming that Poland has not received relief at all commensurate with the intensity and magnitude of the suffering caused by the war, according to the New York *Evening Post*. Mme. Szumowska believes that the greatest tragedy of the Polish race lies in the fact that, being divided into three parts, under three different rulers, Poles are forced into three armies of contending powers, and consequently forced to march in arms against each other.

"SIEGFRIED" THRILLINGLY SUNG IN FIRST PERFORMANCE OF METROPOLITAN SEASON

Poetic Beauties of the Scherzo to the "Ring" Admirably Realized—Urlus Superb in His Impersonation of the Hero—Destinn Returns to Role of "Elsa" and Amato to that of "Scarpia" after Long Absence

TO the Saturday afternoon subscribers there fell last week the rare good fortune of hearing the first "Siegfried" of the season at the Metropolitan Opera House. These matinee patrons are exceptionally lucky this year. Only a few weeks ago they sat in first judgment on the revival of Weber's "Euryanthe," after which they were regaled with the best "Carmen" performance given so far. Close upon this followed the most lovable and poetic drama of the "Nibelungen" tetralogy, the presentation of which was, in most respects, thrice admirable. Well may these favored individuals feel enthusiastically disposed, and they were superlatively so last week, recalling the principals time and again after each curtain, and once even suffering their delight to eclipse their Wagnerian manners to the extent of breaking into applause in the midst of this most Wagnerian of Wagner music. There are times, however, when even such breaches of artistic etiquette are pardonable, and this was one of them.

"Siegfried" should be heard more frequently here—as often, indeed, as the "Walküre," which it transcends in originality and greatness. As yet the great body of the public has not become fully cognizant of this fact. But all it needs is opportunity to perfect its acquaintance with the work. Hitherto, managers have taken their cue from the attitude of operagoers towards the "Walküre," and have offered it far more freely than the masterpiece which Wagner, with excellent reason, called "the most beautiful dream of my life." Mr. Gatti has endeavored, however, to exploit the scherzo of the great "Ring" symphony more frequently than his predecessors, and there is ample cause to hope that his worthy efforts may, if maintained, bring about the vastly-to-be-desired results. As many annual performances of "Siegfried" as of "Walküre," and as good in quality as last Saturday's, would readily accomplish this end.

The artists concerned on the occasion in question were Messrs. Urlus, Braun, Goritz, Reiss and Ruysdael and Meses. Gadski, Ober and Schumann. Superbly backed by Mr. Hertz and his orchestra, they proffered a performance distinguished by a high degree of coherence, poetic in design and achievement, spirited and finely virile.

"Siegfried" remains as it has always been Mr. Urlus's very best part. He not only fulfills its requirements in appearance and in the alternate youthful impetuosity and tenderness with which he gives utterance to the surging emotions of this deathless incarnation of heroic young manhood, but he sings the music with a beauty of voice, freedom of emission and depth and variety of expression that far exceed anything of the kind he does in any other rôle of his repertoire. Last week he surpassed himself, and the scene of the burning love duet found him as fresh and unfatigued

as the first act, in which he sang the forging song with electrical effect.

Braun as the "Wanderer"

Mr. Braun is a nobly impressive Wanderer, dignified and majestic in demeanor and bearing, noble in his expression of lofty resignation to the workings of eternal law which has doomed him. Nothing in last week's performance could have been more sublimely moving than his renunciation of his heritage of divinity and his vision of the end of the old order of things as he dismisses Erda to endless sleep. Traces of his recent indisposition still showed in his voice and it even broke on a high note in the first act. But these shortcomings did not suffice to mar the effect of his work as a whole. The Mime and Alberich of Messrs. Reiss and Goritz are classics to-day and need no comment beyond the statement of that fact. Mr. Ruysdael's Fafner is acceptable.

The "Siegfried" Brünnhilde of Mme. Gadski has been frequently praised, and last week it had its wonted attributes. True she lacks plasticity and the manner of nobility in the awakening, but her subsequent surrender to Siegfried's wooing is effectively contrived. Her singing was uneven on Saturday, some phrases being beautifully delivered, others—notably towards the close—with evidences of strain and fatigue.

Mme. Ober's Erda was vastly impressive and vocally opulent, but Mme. Schumann's delivery of the Bird's music lacked flexibility. Nor was it beautiful in tonal quality.

Romain Rolland, the deep-feeling and scholarly French critic, has made the statement that the third act of "Siegfried" "has not the freshness of the first two. * * * The ardor and happy expression of youth is gone. * * * It is no longer the same joy nor the same quality of joy that is found in the earlier acts." To any one who was thrilled by the third act last week such disparagement on the part of a critic of such sensitive perception as Mr. Rolland must seem amazing. If, indeed, this thrilling act differs in some fundamental respects from the first and second, it is because new spiritual and dramatic conditions have entered. If the hero is something more than a super-effusive boy it is because a maturing element has come into his life. But have the first two acts anything comparable to the cosmic grandeur of the scene between Wotan and Erda? Or anything to equal the flaming love duo which is the very quintessence of inspiration at its whitest heat? At the hundredth hearing these scenes impress one more wonderfully, even, than at the first, and Mr. Hertz brings out all that is greatest in them.

Mme. Destinn as "Elsa"

"Lohengrin" was repeated on Thursday evening of last week with Mme. Destinn for the first time in several years as Elsa. The soprano began in-

differently and sang much of the "Dream" below pitch. Eventually she recovered herself and ended the evening in fine vocal style, though her impersonation cannot be described as poetically distinguished. Because of the illness of Mr. Braun, Basil Ruysdael sang the King for the first time here in a manner which made one wonder why he had never done so before. His address to the nobles of Brabant in the last scene was marred, however, by the friskiness of the royal steed. Unless it is possible to find a beast sufficiently impressed with the sense of its own dignity, it would be best for the King to dismount before uttering his speech. A "Lohengrin" monarch desperately clinging to a nervous animal which frightens the choristers almost out of their lives by its capers is not an inspiring spectacle, however good may be the intentions of all concerned.

The remainder of the cast was as usual and the opera was excellently done.

"Boris" had its third hearing last Monday night before a very large audience, for the work has come to be a popular favorite in the best sense. No opera in the entire Metropolitan repertoire is performed time after time with so absolutely consistent and unvarying a standard of excellence.

Amato as "Scarpia"

Pasquale Amato sang Scarpia in "Tosca" at a moment's notice on Wednesday evening of last week when the usual interpreter of the rôle, Antonio Scotti, was so affected by a cold that he could hardly speak above a whisper. Mr. Amato's impersonation was finely conceived in every detail. Emphasis was placed upon Scarpia's craft and brutality, and the impersonation was splendidly forceful in this respect. Nor was it lacking in aristocratic distinction or a convincing simulation of subtlety. Considering that Mr. Amato had not sung the rôle in two years, and that he went on without a rehearsal, his achievement becomes all the more surprising and praiseworthy. His singing was magnificently effective. Miss Farrar was the Tosca and Mr. Martinelli the Cavardossi, and both sang with richness of tone and acted eloquently.

"La Bohème" was given again on Friday evening, January 8. Mme. Frances Alda, seemingly inspired, sang with unusual warmth and beauty of tone. Luca Botta was a sympathetic Rodolfo, but evidently suffered from climatic conditions, while Mr. Scotti's singing also seemed to be affected by his recent hoarseness. Mme. Schumann gave a sprightly portrayal of Musetta, and Messrs. Tegan and Rothier were satisfactory as Colline and Schaunard.

It was estimated that 5,000 persons were admitted and 2,000 turned away when "Carmen" was sung Saturday evening for the benefit of the French Hospital. The hospital authorities had sold 1,000 admission tickets, while the fire rules allow only 500 persons to stand

at any performance, and the result was an almost riotous situation when the latecomers found the doors closed to them. The French Ambassador, Jules Jusserand, was in the audience. Between the first and second acts the orchestra played the "Marseillaise," the audience rising and applauding vigorously at its conclusion. "The Star Spangled Banner" followed. The opera had a spirited performance, with Miss Farrar and Messrs. Caruso and Amato in the cast and Mr. Toscanini conducting.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, January 13, Wagner's "Tannhäuser." Meses. Gadski, Matzenauer, Sparkes; Messrs. Urlus, Well, Braun, Ruysdael, Alt-house, Schlegel, Bloch. Conductor, Mr. Hertz.

Thursday Evening, January 14, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Botta, Scotti. Conductor, Mr. Toscanini.

Friday Evening, January 15, Ponchielli's "La Gioconda." Meses. Destinn, Matzenauer, Duchène; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Saturday Afternoon, January 16, Puccini's "Manon Lescaut." Meses. Bori, Duchène; Messrs. Martinelli, Scotti, De Seguro. Conductor, Mr. Polacco.

Saturday Evening, January 16, Weber's "Euryanthe" (benefit German Press Club). Meses. Hempel, Ober, Garrison; Messrs. Sembach, Well, Middleton, Bloch. Conductor, Mr. Toscanini.

Monday Evening, January 18, Wagner's "Lohengrin." Meses. Gadski, Matzenauer; Messrs. Urlus, Well, Braun, Middleton. Conductor, Mr. Hertz.

Tuesday Afternoon, January 19, special matinee (benefit Metropolitan Opera Emergency Fund). Acts from "Hänsel und Gretel," "Aida," "La Bohème" and "Pagliacci." Meses. Schumann, Mattfeld, Destinn, Matzenauer, Alda, Bori; Messrs. Martinelli, Amato, Rothier, Rossi, Botta, Tegan, Didur, Ananian, Caruso, Audisio. Conductors, Messrs. Hageman and Polacco.

Wednesday Evening, January 20, Moussorgsky's "Boris Godounov." Meses. Ober, Delaunoy, Duchène, Sparkes, Mattfeld; Messrs. Didur, Rothier, De Seguro, Althouse, Rossi. Conductor, Mr. Toscanini.

Thursday Evening, January 21, Meyerbeer's "The Huguenots." Meses. Destinn, Hempel, Garrison; Messrs. Caruso, Scotti, Rothier, Braun. Conductor, Mr. Toscanini.

Friday Evening, January 22, world premiere of Giordano's "Madame Sans Gêne." Cast elsewhere in this issue.

Saturday Afternoon, January 23, Verdi's "Un Ballo in Maschera." Meses. Destinn, Hempel, Matzenauer; Messrs. Caruso, Amato, Rothier, De Seguro. Conductor, Mr. Toscanini.



—Photo by Vayana.

Gina CIAPARELLI - VIAFORA

(SOPRANO, late of the Metropolitan Opera Co.)

SONG RECITAL

ASSISTED BY

ALICE McCARDELL, Violinist,

MILDRED DILLING, Harpist

CHARLES GILBERT SPROSS at the Piano

AT AEOLIAN HALL, NEW YORK

Thursday Evening, Feb. 4th, 1915

At 8:30

HARDMAN PIANO USED

Prices: Box (6 Seats) \$21.00—Parquet \$2.00—Balcony \$1.50
Tickets on sale at "La Solfa" 21 W. 16th St., and at the Box Office one week before the date of the concert.



WHAT EUROPEAN CRITICS SAY OF THE PIANISTIC ART OF

PERCY GRAINGER THE AUSTRALIAN PIANIST

Mr. Grainger gives his FIRST NEW YORK RECITAL at Aeolian Hall, on Thursday Afternoon, February 11th.

"Allgemeine Musikzeitung," Berlin.
Percy Grainger, whose technique reminds us of Godowsky or Rosenthal, had a positive ovation.
"Kölnische Zeitung," Cologne.
The young Australian is already a master: one of Art's chosen ones.

"General-Anzeiger," Frankfurt.
At last a poet at the piano!
The English pianist held us spellbound with the rich tenderness of his touch, by his eminent technique and his spiritual interpretations. Here was no English coolness or dryness!
"Politiken," Copenhagen.
Percy Grainger stands quite apart from other great pianists. He is not merely a magnificent pianist, a perfect musician—he is more than that, he is a strong and original personality.
"Verdens Gang," Kristiania.
Such inspired and unique playing as that of

Management: ANTONIA SAWYER, 1425 Broadway, New York

the young Australian Percy Grainger I have never heard before.
"The Times," London.
Mr. Grainger plays as he writes, with an air of breezy enjoyment. He, least of all executant musicians, is fettered by traditional canons of the art. He forms a rapid, concise estimate of how the thing ought to sound, and adopts any and every means to get that sound and no other. He is neither pedant nor precision; he relies mainly on his powers of cheerful adaptability and his mother wit. At any rate he made the Delli concerto, if we may borrow his idiom for the moment, "hum lots."

IMPRESSIVE PIANO PLAYING IN BOSTON

Remarkable Individuality of
George Copeland's Art—
Josef Hofmann's Recital

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 10, 1915.

DURING the last fortnight in Boston there have been but few concerts, but these have been of a quality which has more than recompensed for the numerical deficiency. Would that it were always so! It is a fact that very few artists have a right to give concerts in large cities and invite the public, and this is proved by the amount of patronage which the average concert receives. As far as piano-playing goes, who shall say that anyone has a right to play such an instrument in public unless he can transcend its limitations, project his imagination, in spite of the inertia of keys and wires, and re-create, as the composer created?

This preamble refers especially to the piano recitals given here last week by Josef Hofmann and George Copeland, and the concert given by Dr. Muck when he interpreted the "Faust" Symphony on a memorable occasion to which I referred in my last letter. What Dr. Muck did for Liszt, Mr. Hofmann did for some other composers in his recital yesterday afternoon in Symphony Hall. He appeared to be unusually in the vein. He has played frequently in Boston of late years, always like a finished artist, a man of intellectual as well as unusual technical mastery, sometimes with more communicative qualities. But yesterday Mr. Hofmann was an inspired interpreter as well as an analyst and an executant, and the most florid verbal offerings would fall very short of his performances.

George Copeland gave a remarkable concert in Jordan Hall on Thursday evening in aid of the Belgian relief fund. He suffers from a comparative lack of general appreciation, partly because of the unique and aristocratic quality of his art, and more because of the fact that he is only a prophet in his own country. Mr. Copeland has now reached the place where he must be given respectful consideration by the side of any pianists known to the American public. His reputation as an interpreter of Debussy has already gone far, although he is still a young man who has not been exploited in the most modern managerial manner, but Mr. Copeland, fortunately, has resented the reputation of a specialist pure and simple, and has steadily developed broader artistic qualities, of which many of his warm admirers did not, in past years, credit the existence.

Take him as an interpreter of Debussy. He is certainly unrivaled in this field by anyone who has played in America. He perceives the innermost thought of a composer who still baffles the majority of virtuosos. Mr. Copeland has developed for his purposes a technique, a style wholly and inexplicably his own. His playing of Debussy, on the technical as well as interpretative side, can be explained only by the music itself. His style has grown by what it fed on. Debussy and other modern impressionists attracted him many years ago, before the music of the Frenchman was generally known or admired in this country. To this music the pianist is so sympathetic that he has developed, probably more or less unconsciously, a style in its interpretation that is as new and as original as the compositions themselves. Mr. Copeland's genius—it really should not go by a lesser term—for this music is as one with the music itself.

Moreover, Mr. Copeland's art continually grows. Even in the case of Debussy, to hear him play a second time some recent composition of that master, which he introduced, it may be, the season before, is to hear a performance—improvisation would be a better word—still more spontaneous, atmospheric, unearthly in its effect. But of late years I have heard Mr. Copeland give a really big performance of the "Appassionata" Sonata, and last week he showed that he understood the epic stride of the first movement of MacDowell's "Tragic" Sonata. To the Sonata of Beethoven he has been growing for years. He can play Bach, as I can testify, not merely the Bach of, let us say, the Italian Concerto, the Bach who is as pure-hearted a disciple of absolute music as any composer who ever lived—but also Bach, the romanticist and prophet of the Chromatic Prelude and Fugue. He plays

Scarlatti, Couperin and other composers of their periods with a clearness and taste not less admirable, it seems to me, than his interpretations of other of his most congenial composers. I do not say that in playing the great Germans he is unrivaled, as he certainly is in the music of more than one modern Frenchman or Spaniard, but it is incontestable that in all he has undertaken he shows a talent like none other, an individuality which grows more impressive day by day.

The public of this country should realize that a pianist is growing up under its nose whose playing comes near, at its best and most characteristic, to being a school in itself, worthy of the enthusiasm and the respect of the most captious critic and most serious musician.

OLIN DOWNES.

HELEN WARE FIRST ARTIST-RECITALIST IN VICTORIA, TEX.



Right to Left: Helen Ware, Louise Daniel, Pianist, and Mrs. Vinie Jones Smith, President, Music Club

The honor of playing the first artists' recital in Victoria, Tex., belongs to Helen Ware, the violinist, but the credit for the preliminary work should go to Louise Daniel, a prominent Texas pianist, originally of Boston, and to Mrs. Vinie Jones Smith, president of the Music Club, and her enthusiastic followers. No sooner had these energetic women learned of Helen Ware's success in Houston than they decided that if the music lovers of the city supported them in the venture they would engage Miss Ware for a Victoria appearance. Within three days the music lovers of the city responded so enthusiastically that the ambitious workers were rewarded with a fair margin of surplus for their efforts.

Miss Ware's program introduced this artist in all possible moods, in which she demonstrated her admirable artistry. Among her numbers were the Pugnani Praeludium and Allegro, a Dvorak Ballad, Victor Kolar's Humoresque and Hubay's "Carmen" Fantasy. Miss Daniel also gave an interesting group of solos.

MUSICAL ZEST IN FLORIDA

Several Notable Events Enjoyed by
Orlando's Music Lovers

ORLANDO, FLA., Jan. 10.—Recent noteworthy musical events in this city included a Christmas program, presented in the First Presbyterian Church and the Mendelssohn Club's concert on January 6 at the Rosalind Club. The former was marked by a fine performance of Horatio Parker's "Shepherd's Vision," given on the evening of December 27, by the choir, assisted by E. A. Scales, tenor, and Forrest D. Carr, basso. The latter directed the performance and Roberta L. Branch presided at the organ.

"Hiawatha's Wedding Feast" was the principal offering at the Mendelssohn Club's concert. The Coleridge-Taylor work was splendidly sung under Mr. Carr's direction. The soloists at this concert were Mrs. F. L. Carr, soprano; E. A. Scales, tenor; Roberta A. Branch and Mrs. W. R. O'Neal, accompanists. The von Fielitz cycle, "Eliland," sung by Mr. Carr, was another feature. Two Indian songs by Cadman, "Sky Blue Water" and "The Moon Drops Low," were well sung by Mrs. Carr. Mr. Scales, soloist in the Hiawatha music, won laurels with his polished singing.

PHILADELPHIA PAYS SAMAROFF TRIBUTE

Splendid Audience at Her Recital
Finds Pianist in Rare
Form

PHILADELPHIA, Jan. 8.—Last evening, in the Academy of Music, Mme. Olga Samaroff gave her first recital here since resuming concert work. The audience was not only large and brilliant in its social aspect, but professionally representative, since "nearly everybody who is anybody," musically speaking, was there, from juvenile piano students to professional pianists, teachers and professors, and music lovers and enthusiasts of all degrees.

The program was well chosen with the view of showing the pianist's versatility, ranging from Bach, whose Organ Fugue in G Minor was the opening number, to Constantin von Sternberg and Camille Zeckwer, two of Philadelphia's most successful composers. Following the Bach number, which was played with considerable breadth and power, Beethoven's D Minor Sonata was given, this composition serving well to show Mme. Samaroff's fluency of technic and her unfaltering command of the instrument, which at times has a virile quality rare in a feminine artist. Her fingering is firm and decisive, clarity and distinctness of enunciation, so to speak, being a characteristic of her work, and she is particularly efficient in passages requiring brilliancy and something of spectacular effect. The *adagio* of the concerto was played, however, with a regard for its pathos and a realization of its poetic appeal.

One of the most interesting numbers was MacDowell's "Sonata Eroica," which was delivered with eloquence and depth of feeling, with a picturesque consideration of its romantic intent. The *scherzo* "Elf-like," as the program direction reads, was particularly delightful in its spontaneity and rollicking, fairy-like spirit. Before this came a group of three numbers by old masters—Graun, Benda and Padre Martini, the gay little Giga of the last-named being repeated. The Turkish March from "The Ruins of Athens," by Beethoven, with its majestic volume of tone finally diminishing to a mere echo, like the passing of a regiment, was so brilliantly played that the audience was aroused to a big burst of enthusiasm.

Three Chopin numbers, Prelude in D Minor, Nocturne in D Flat Major, Waltz and D Flat Major; the Chopin-Liszt "Polish Song" and, as an appropriately spectacular concluding number, Liszt's Rhapsody No. 15 ("Racokzy March"), were other selections that held the interest and won the appreciation of the audience. Von Sternberg's Quatrième Etude de Concert and Zeckwer's "En Bateau," both dedicated to Mme. Samaroff, also were received with deserved favor. The proceeds of the recital will be added to the pension fund of the Philadelphia Orchestra.

ARTHUR L. TUBBS.

SCHUMANN-HEINK ILL

But Chicago Report Says that Singer's
Condition Is Not Dangerous

A Chicago despatch of January 11 to New York newspapers says: "Mme. Ernestine Schumann-Heink is ill with bronchial pneumonia in her home, No. 3672 South Michigan avenue, though her condition is not dangerous. She was stricken last Thursday. With her son Ferdinand the singer will start for California to-morrow, a warmer climate and absolute rest having been prescribed by Dr. L. E. Schmidt."

"After a concert in Galesburg, Ill., Mme. Schumann-Heink was taken ill. She was brought to Chicago, where her ailment was diagnosed as bronchial pneumonia. It was necessary to cancel her St. Louis engagement for the next evening, and all concerts booked for the near future have been dropped or postponed."

William Simmons Reveals Gifts in New
Jersey Club Concert

HACKENSACK, N. J., Jan. 13.—The program given at the meeting of the Chamade Society on January 11, presented William Simmons, the young baritone. Mr. Simmons made an excellent impression in Handel's "Hear Me, Ye Winds," after which he was obliged to add Sec-

chi's "Love me or not," Strauss's "Zueignung" and "Cäcilie," Schumann's "Wenn ich in deine Augen seh" and Hildach's "Der Cede Garten," with La Forge's "Retreat" added, showed Mr. Simmons' ability in German song, while his delivery of Black's "Cynthia," Krammer's "A Lover's Litany" and La Forge's "To a Messenger" was much admired. He was in notably good voice and convinced his hearers of his artistic gifts. His accompaniments were finely played by William Janashek.

Mrs. John Button played piano pieces by Schubert, Mendelssohn, Liszt and Schubert-Tausig in an excellent manner and also the accompaniments for trios by Weber and Mendelssohn which were sung by Mrs. Irving Banta, Mrs. Edward Easton and Mrs. V. C. Armstrong.

PITTSBURGH MANAGER GAINS SUCCESS FOR SERIES OF CONCERTS



Mrs. Edith Taylor Thompson, Pittsburgh Musical Manager

PITTSBURGH, PA., Jan. 9.—One of the most progressive managers in Pittsburgh is Mrs. Edith Taylor Thompson, who has been looking after the affairs of the Heyn recital series in this city. The concerts to date have had a most remarkable attendance—in fact, they have been among the most profitable ever conducted here. In addition to her business ability, Mrs. Thompson is also a popular soloist and takes an extremely active part in everything of a musical nature. In conjunction with her duties in the management of the Heyn recital, Mrs. Thompson is also active in the affairs of the Mozart, Apollo and Pittsburgh Male choruses, as she does the publicity work for all three organizations.

E. C. S.

FLONZALEYS IN CHICAGO

Max Reger's Quartet in D Minor Given
First Performance There

CHICAGO, Jan. 11.—In listening to the Flonzaley String Quartet the impression is obtained that this combination of instrumentalists (Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archembeu) has well nigh reached perfection in the performance of chamber music. This was again emphasized last Sunday afternoon at the Fine Arts Theater when they gave their first concert in Chicago for the current season.

The Max Reger Quartet in D Minor, Op. 74, occupied the greater part of the afternoon. It was its first performance in Chicago. Reger has again written one of those monumental compositions wherein are embodied all his musical erudition, his harmonic invention and his mastery of counterpoint. It is a severe and dignified work which lasts an hour and ten minutes. An *Andante* and *Variations* contains many beautiful melodic passages, the *Scherzo* is unusual in its rhythmic character and the last movement contains moments of dramatic depth. The first of these four divisions is the longest, the least interesting and somewhat diffuse.

The quartet was admirably performed by the Flonzaleys. Haydn's C Major Quartet, Op. 17, was the other number of the program.

M. R.

The St. Cecilia Club under the baton of Victor Harris, will be the feature of the third chamber concert of the People's Symphony Auxiliary Club in the Washington Irving High School Auditorium.



Dear MUSICAL AMERICA:—

The announcement by the Messrs. Aborn that they will next year run a season of English opera independently of the Century Opera Company enterprise, that they plan to be in New York for a certain number of weeks and to visit several of the leading cities was, I understand, a move not anticipated by the present directors of the Century Opera Company, who evidently had figured that the Aborns would stand by the contract they had made with them.

Whether this will mean litigation or not in the future need not particularly concern us.

If, however, the Aborns, as they have done for many years past, give opera in English with a competent company, and the Century people should also be enabled to continue their enterprise, it would mean that there would be two opera companies giving opera in English instead of one in the field, which even with a moderate degree of success would be a good thing, for the reason that it would afford the opportunity so much

needed by American singers of talent, who under existing conditions have been really forced to go to Europe and sing in the opera houses of Italy, Germany and France in order to get the necessary experience.

In connection with the troubles of the Century Company and the resignation of Mr. Otto H. Kahn from the Board of Directors, I have received several communications. Their general tenor appears to be that the Century Opera Company's plan for giving opera in English at popular prices was captured by Messrs. Kahn, Vanderbilt and Mackay, of the Metropolitan, and then betrayed by them, Mr. Kahn being considered to be, of course, the principal conspirator in the transaction simply because, I presume, he has been more in the public eye.

Now I think the facts do not warrant any such assertion. If the plan to give opera in English at popular prices was betrayed by anybody it was by the public-spirited gentlemen connected with the City Club, who were the inceptors of the original enterprise.

They, before they had put the plan properly before the public, and while it was still under their wing, made an appeal to Mr. Kahn and his associates for support and co-operation. When they had secured these they issued an appeal to the general public which, as we now know, did not respond sufficiently to carry the enterprise through, the reason being, as I believe I have already told you, that the American people are very apt, especially when wealthy men take hold of anything, to "let George do it."

Furthermore, the moment the principal directors of the Metropolitan had control of the scheme it was regarded rather as a weapon to be used to offset anything Mr. Oscar Hammerstein might do in the way of popular opera than as an effort to give the public opera at popular prices, and in English.

So that, if there was any betrayal at all, the responsibility must squarely be put up to the City Club.

Now, as far as the Messrs. Kahn, Vanderbilt and Mackay are concerned, it is very obvious where their interest lay. Purely from public-spirited motives, these gentlemen, with the other millionaire directors, have been for years interested in building up the Metropolitan Opera House till, it can be said with justice, they have finally brought it to a standard of artistic excellence as well as financial

success never before reached in the history of opera in this country.

They never had any idea of making money out of the scheme. In fact, except for one or two seasons, there has been no profit. There certainly was none during the time they were fighting Hammerstein, and there was none during the time they were backing Mr. Conried or the Dippel-Casazza dual management.

If any money is made, as the public knows, it is promptly put into scenery and the production of operas, while if there is any deficit they meet it.

In this situation it is quite natural that when they had the opportunity of using the Century Opera Company scheme to protect the Metropolitan against any competition which would interfere with it, as good business men, promptly took advantage of the invitation to control the Century Opera Company, which invitation was undoubtedly put forth by the City Club. And who can blame them!

* * *

Now let us take up Mr. Kahn's case individually. He has been wholly frank as to his position with regard to opera in English and English opera. He made that quite clear at the banquet of the Society for the Promotion of Opera in English at the Hotel Plaza last year. He stated frankly that he was not in sympathy with the idea of translated opera. That while he was in sympathy with all operatic enterprise, and was willing to do his share to support popular opera, he was not in favor of translated opera. That is to say, he did not consider, in a cosmopolitan city like New York, it was fair to ask Germans to listen to Wagner in English, or Frenchmen to listen to Debussy in English, or Italians to listen to Verdi or Puccini in English. The time might come when there would be a popular demand for such opera, which in turn might lead to English opera, that is to say, where the libretto was originally written in the English language and the music was furnished by an American composer. Anyway, while he was willing to give his support to the enterprise of giving opera at popular prices in English, at the same time such was his personal opinion and his personal preference in the matter.

Nothing certainly could have been more explicit, more broad, more kindly.

Since then, as we know, it has transpired that the so-called "guarantee" of \$100,000 a season which the Messrs.

Aborn understood existed for the support of opera in English was more or less visionary, and that really the only person who had put up any considerable sum of money to sustain the Century Opera Company enterprise was Mr. Kahn, who had put his hand in his pocket to the extent of \$75,000, and who, even when he was through with the enterprise with which he frankly stated he was personally not in sympathy except in so far as it might lead to English opera, had put himself on record that he was willing to continue his support and put up a dollar for every one which the public would put up. That is to say, if the public would subscribe \$25,000 to sustain the next season, in the way of a guarantee fund, he would put up an equal amount.

Here again I think Mr. Kahn's action, instead of subjecting him to adverse criticism, should secure approval. If opera in English at popular prices is not desired by the general public why should it be maintained by one or two individuals? Either it is popular, or it is not.

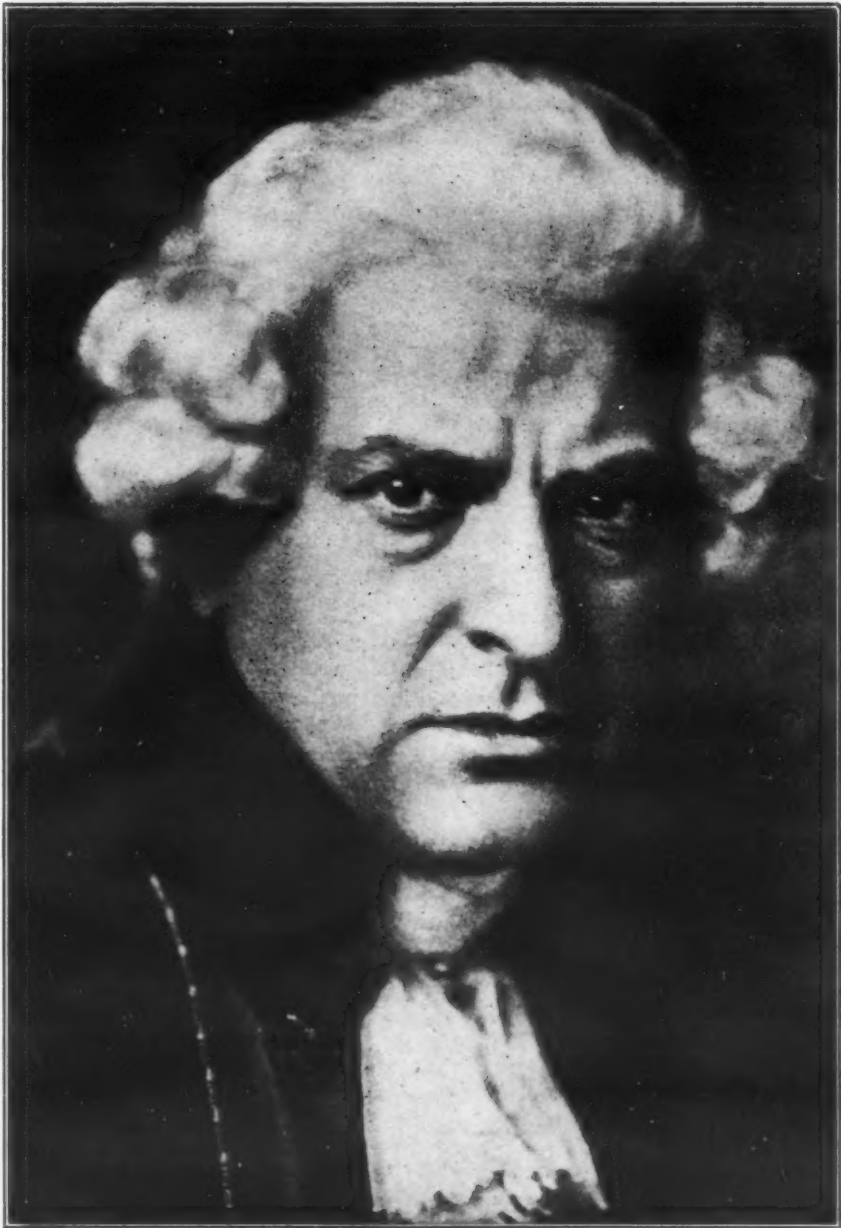
And the public has certainly no right to expect from Mr. Kahn and his associates, intimately connected as they are with the Metropolitan, that they will personally bear the expense of a competition to the enterprise in which they are, of course, principally interested.

Had the City Club stuck to its original plan of popular opera, running for a period before and after the Metropolitan season, had they not invited some of the directors of the Metropolitan into the scheme, had they stood by their guns and made their appeal to the general public they would have secured one of two results. Either they would have found there was no support for the scheme, or at least not adequate support, in which case it would have been abandoned at the start. On the other hand, had they found there was a general support to the proposition they would have been in a position of independence and would not have had to finally appear in the ludicrous position of people who had started a great public enterprise only to sell it out to the opposition before they had really tested its chance of success.

* * *

The departure next month of Enrico Caruso to fulfill his long-promised en-

[Continued on next page]



"The superb *Scarpia* of Mr. Scotti is one of the permanent ornaments of the Metropolitan gallery."

—The Globe and Commercial Advertiser, Dec. 5.

SCOTTI'S SCARPIA

METROPOLITAN OPERA HOUSE : : SEASON 1914-15

"IS A CLASSIC AMONG OPERATIC CHARACTERIZATIONS"

[Continuation of Remarkable Comments from Press]

New York Times, Dec. 5: "Scotti's *Scarpia* is a classic among operatic characterizations. With a hundred touches whose deftness compels admiration, the baritone vitalizes for the moment the force and unscrupulousness of the man and makes the motives that drive him carry over the footlights. It is a characterization which shows consummate skill on the histrionic side, and of the vocal it may be said that his tones showed no depreciation in quality or volume last night."

The Evening Post, Dec. 5: "Mr. Scotti's *Scarpia* has long been acclaimed as one of the finest achievements of operatic art, yet his subtle and forceful impersonation of the villainous, repulsive police chief strikes one with fresh wonder and awe on each occasion. He was at his best last night."

New York World, Dec. 5: "His portrayal of the scheming police chief was dominating and his vocal effort authoritative."

New York Evening Sun, Dec. 5: "Mr. Scotti as *Scarpia* has long been one of the greatest dramatic figures on the operatic stage. For many New Yorkers Scotti's chief of police is the whole show."

New York Evening Mail, Dec. 5: "The outstanding feature of this opera is still the *Scarpia* of Antonio Scotti, a character which he has gradually appropriated and made completely his own. If Mr. Gatti-Casazza allowed his actors to take their curtain calls individually, as they do in melodrama, Scotti would undoubtedly be hissed to his heart's content. Can there be greater praise for a dramatic villain than this?"

New York Evening World, Dec. 5: "After all, the opera might be 'Scarpia' instead of 'Tosca,' when Scotti is the Minister of Police, for his impersonation is one of the most convincing and memorable of contemporary stage figures."

MEPHISTO'S MUSINGS

(Continued from page 6)

gagement at Monte Carlo is being regarded from a number of viewpoints.

Max Smith, the noted critic of the New York Press, seems to think that Signor Caruso is fulfilling this engagement because of the opportunity it affords him of going, for the balance of the Winter, to a milder climate, as his throat which, you know, gave him considerable trouble some time ago and forced him to abandon his season here before it was over, has been giving him trouble again.

Mr. Smith also seems to think that the eminent tenor has been showing signs of distress of late. Personally, I am frank to say, I have not noticed it. It seems to me that he never sang better than he has this season, with greater grace and taste, or with more consummate artistry.

The opinion of those who heard him at the Bagby Recital the other morning is to the same effect.

Meantime, the story comes from Milan which I think I alluded to once before, to the effect that the great tenor contemplates once more subjecting himself to the bonds of matrimony, and that the lady in question is the sister of his former wife. I do not know how much truth there is in this report which, as I say, has again come from Milan, from which city it emanated before.

However, whatever be the reason that the noted tenor proposes to cut his season short here and leave us, one thing is very certain: that he has not only reached the highest point of artistic singing in his whole career, but that there is no singer to-day in the world who can even approach him. Therefore, let us all hope that he may, for many years to come, retain his extraordinary voice and, more particularly, his wonderful power of beautiful and artistic singing.

At the same time it may be well for us to consider whether Caruso, or indeed any great tenor, is all there is to opera. If this be so then we are in a bad way.

For what is to be said of the composers and all the various artists, conductors and musicians who contribute to make an operatic season?

What is to be said of new works to be produced?

Is all this to go for nothing, simply because a great tenor leaves us?

For my part I would say, "Let us appreciate the great tenor at his full worth, acknowledge freely that he has established and holds the highest artistic standard so far as beautiful singing is concerned, but for Heaven's sake don't let us make all there is in opera revolve about him! Otherwise we display lamentable poor taste, and are no better than the 'society people' who rush to hear a great tenor, and often do not know even the name of the opera in which he is singing."

* * *

You remember I told you last week that the greatest houses of the season would be to hear Farrar, Caruso, Amato, and Toscanini conducting, in "Carmen." That was shown the other night at the benefit for the French Hospital, when there was something like a riot outside the house, when a thousand and more people were turned away with their tickets because the house was jammed to such an extent that the firemen and police closed the doors.

Now the Metropolitan Opera House, as has been shown again and again, in the ease with which it not only seats its patrons, but enables them to disperse when the performance is over, is, to my thinking, the best run and managed institution of its kind the world over.

For this reason anything like the confusion that took place when the French Hospital benefit was given is to be deplored.

The trouble is not with the Metropolitan box office or management. The trouble is with the people, who in the interest of charity go to work and sell thousands of admission tickets knowing well beforehand that if all the people who buy these tickets were to come they could never get in.

The excuse of charity does not count here. I have no desire to single out those interested in the French Hospital particularly for criticism, as the people who manage such charitable entertainments for other similar institutions are all guilty of the same offense. The reason that there has been no disturbance before is that thousands of persons who buy admission tickets for such performances do not use them. If they did there would be riots every season.

It is only when such an extraordinary attraction is offered as was the case with "Carmen" that all who had bought tickets came.

Just a word of suggestion, too, to the gentlemen who are in charge of the front of the house at the Metropolitan. It has come to my knowledge that some very clever pickpockets have been working of late among the standees at the back of the house, especially on Caruso nights, when the standing room is crowded to the limit.

Only the other night Os-Ke-Non-Ton, the Mohawk Indian, who recently made his debut as a singer (and who chopped wood for two days to raise the price of a ticket), while standing at the back found a man's hand in his pocket.

"Excuse me," said the Mohawk, "but would it interfere with your enjoyment of Signor Caruso's singing if you put your hand into your own pocket instead of into mine?"

* * *

It is not generally known that Signor Toscanini administered a merited reproof to some of the society people the other night. It was at the time the orchestra was playing the introductory music to the second scene of the first act of "Eury-anthe," at the second performance. Conversation continued in some of the boxes.

The talkers were hissed, but they continued.

Finally, Signor Toscanini stopped and waited.

Then a strident "hush" from the angry ones who wanted to hear the music went through the house. This was so emphatic that the talkers stopped.

On the whole, however, it may be said that the fashionables at the opera are much better behaved than they used to be. In former years I can remember that it often became necessary, especially during some of the Wagner performances, for people to get up in the parquet, and not only hiss but make faces at the décolleté ladies and others in the parterre boxes in order to make them understand that people had paid their money not to listen to society gabble, but to hear Wagner's music.

* * *

In his review of the performance of "Siegfried" at the Metropolitan, Mr. William H. Henderson, of the New York Sun, concluded his review in these words:

"Mabel Garrison, a young woman who is in much danger of being spoiled by 'over-booming' at the outset of her career, made an honorable, but not brilliant effort at the delivery of the difficult measures of the *Forest Bird*."

Mr. Henderson is entitled to his opinion, but the trouble this time is that Mabel Garrison did not sing the music, nor was her name on the program.

Since then the Sun, always distinguished for its frankness in such "breaks," has apologized for the mistake.

The matter has interest from several standpoints. In the first place, Mr. Henderson's reference to the over-booming of young singers has been commented upon. Young singers need encouragement. If they don't make good they will find their level. It is certainly necessary for them to get all the publicity they can, and in many cases they are more deserving of it than some of the old singers who linger before the public so long as they can draw the breath of life and a dollar, and whom many of our eminent critics, including Mr. Henderson himself, are disposed to praise to the limit, even when they are barely shadows of their former selves.

Furthermore, some, at least, of the booming of young artists is made in the way of advertising in various publications.

Mr. Henderson would properly claim that the reason he made the mistake was because his duties are not only arduous, but that on that day he had to cover a number of important musical entertainments which are really beyond the power of one man, and that, as a matter of fact, the duties he had to meet should have been divided up among two or three writers of ability.

Here the business management of the great daily he represents would promptly step in and say they cannot afford it for the reason that the advertising they receive from musical entertainments is far too limited.

Hence, Mr. Henderson should be the last to take an antagonistic position to the booming of young artists, for that is the only means which might relieve him from the necessity of attempting to "cover" more than one mortal should, for increased revenue would enable the publisher to increase the musical staff.

Meanwhile, I would suggest to him that the next time he prepares a "rôti" he should first be quite sure as to his bird!

* * *

So Carl Jörn has gone into vaudeville. At his debut Caruso, Farrar and a number of his former associates at the Metropolitan were present to give him a kindly send-off. I heard, however, that the majority of the audience were more or less apathetic.

It is not easy for an operatic artist to step before such a very exacting audience as generally patronizes the vaudeville houses without the accessory of costumes, scenery, orchestra and assisting artists and yet make a success. Few have done so.

However, Carl Jörn has a good voice, is an artist, has a charming personality, and probably when he gets the hang of things will make good "in vaudeville."

* * *

Whatever the Boston Symphony does is supposed to be beyond criticism, and yet, do you know, when Dr. Muck played Beethoven's Eighth recently it did seem as if those claims which are made by the enthusiastic supporters of the Bostonians that they are head and shoulders above all other similar organizations, scarcely stood the test.

So I agree with Henry T. Finck, of the New York Evening Post, when he said that the first three movements, at any

rate, of the concerto were played by the orchestra in a very perfunctory manner, though the final Allegro made amends.

* * *

Among the anecdotes that are being published of the late Carl Goldmark, the composer, the following story is told of him.

His orchestral suite was a big success, and whenever it was given in a new town he gladly accepted the invitation to be "among those present." Thus it happened that his friend, David Popper, the witty violoncellist, saw his name one day in a hotel register. Taking his pen he wrote after Carl Goldmark's name "and suite."

Every time one of the great musicians or singers dies this story appears in some shape, way or form.

They must keep it in the refrigerator in the newspaper offices!

Your
MEPHISTO.

TOURS OF MME. SUNDELIUS

Soprano to Sing with Oberhoffer Forces and at Panama Fair

Mme. Marie Sundelius, the Swedish soprano, of Boston, has made a number of successful appearances recently, among them being her participation in a benefit concert given in Carnegie Hall under the auspices of the United Swe-



Mme. Marie Sundelius, Concert Soprano, Who Will Sing at the San Francisco Exposition

dish Societies of New York City. Mme. Sundelius also sang recently with the Boston Symphony Orchestra as soloist at a concert in Hartford, Conn., her two numbers being Max Bruch's "Ave Maria" from the "Cross of Fire" and Micaela's Aria from "Carmen." She was highly complimented by the press for her smooth, clear and powerful voice and for her splendid enunciation in both English and French.

Mme. Sundelius has had engagements constantly since early in September. She will sing with the Boston Cecilia Society, January 21, and the Lowell (Mass.) Choral Society, January 26. These engagements will be followed by others in Albany and Cambridge in February and with the Boston Symphony Orchestra as soloist in March. She will also appear with the Woman's Club of Brockton and with the New York Oratorio Society prior to her engagement for the Spring festival tour with the Minneapolis Symphony Orchestra, from the middle of April until June. For ten days in June she will be the leading

soprano at the Swedish Singing Festival to be held at San Francisco during the Panama-Pacific Exposition. She will appear this Spring in a joint recital with Pasquale Amato, the distinguished baritone of the Metropolitan Opera House, in Lockport, N. Y., this being the opening concert of a series under Mr. Van de Mark.

BETTER EXPOSITION MUSIC

Pittsburgh Society to Raise Standard—Music League Concert

PITTSBURGH, PA., Jan. 11.—After due consideration of the suggestion that good music could be obtained for the season of the Pittsburgh Exposition at a far less expense than the exposition society has been paying, the board of managers a few days ago decided that the present high standard of attractions should be maintained and if possible be raised. The music furnished last year cost \$33,000 for the seven or eight weeks' season in Music Hall, in which some of the best orchestras of the country, together with bands and soloists were heard. Some of the best bands and orchestras in the country will be secured for this season.

The Music League of America gave the second of its three public concerts at the Twentieth Century Club last week and the reception to the soloists was most enthusiastic. They were Edna Dunham, soprano; Robert Gottschalk, tenor, and Nicolai Sokoloff, violinist. Carl Bernthaler accompanied all of the artists ably. Miss Dunham has an extremely pleasing voice—one of warmth and tender expression. Among the best of her songs was the "O lieb, O lieb," by Liszt. Mr. Sokoloff was splendidly received and has a voice of excellent quality. Mr. Gottschalk made a profound impression. E. C. S.

Co-operative "Messiah" in Rochester Attracts Record Audience

ROCHESTER, N. Y., Jan. 12.—That the people of this city love good music was made evident at the recent performance of Handel's "Messiah" at Building Five at Exposition Park. Over 3,000 were turned away and every bit of standing space was utilized. It is estimated that 10,000 were present. The concert was free and the services of the chorus, the musicians and soloists were given gratis. Harry Barnhart conducted the chorus most ably, and the satisfying soloists were Martha Hathaway, contralto; Lena Everett, soprano; Marvin Burr, tenor, and J. G. Curtiss, baritone. Ludwig Schenck directed the Rochester Symphony Orchestra.

RICHARD EPSTEIN

WINS GOLDEN OPINIONS AT

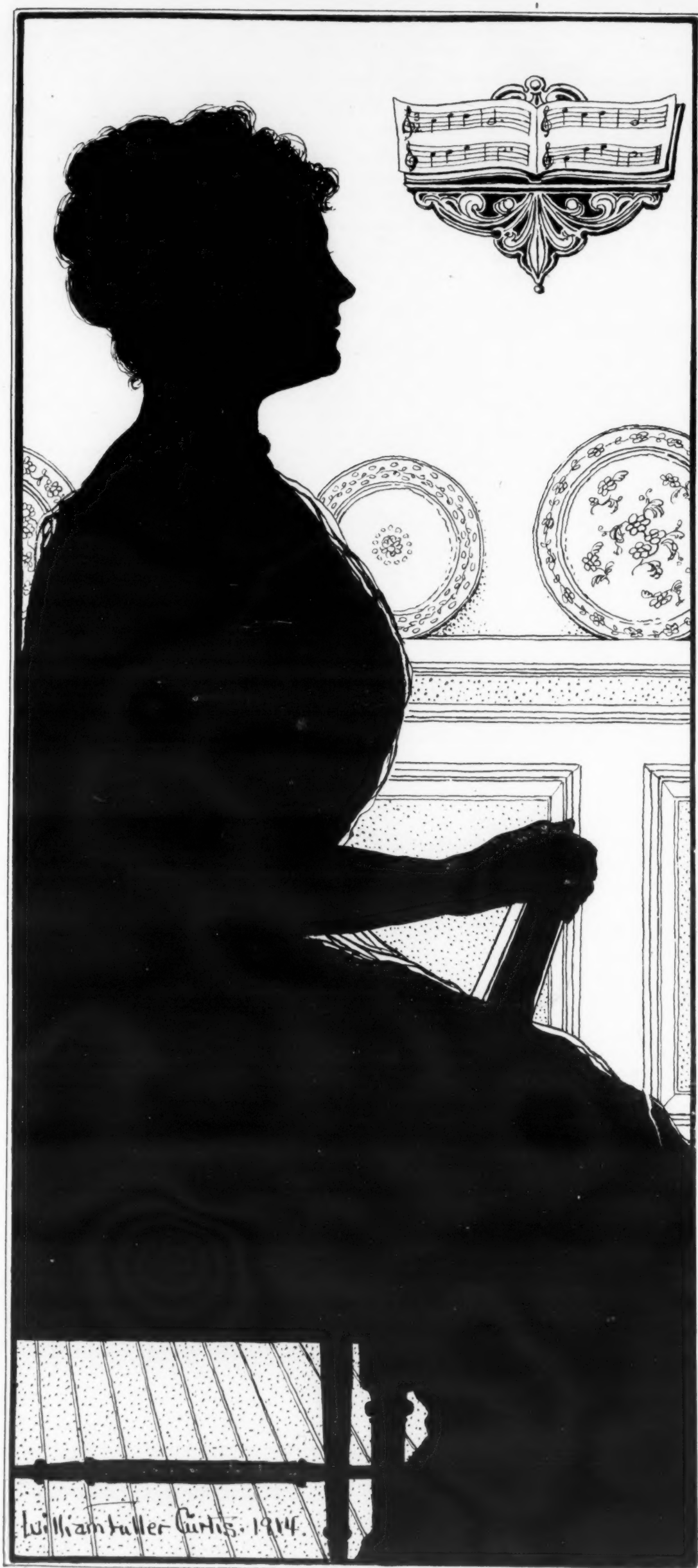
FREMSTAD RECITAL

Mme. Fremstad introduced Mr. Richard Epstein, the well-known pianist and accompanist of Vienna and London, at her last recital in Carnegie Hall, New York, on December 16th, to an American audience. Herewith are reprinted a few of the principal criticisms:

Mr. Aldrich (The Times): . . . No small share of the success of these songs was due to the fine accompaniments supplied here, as throughout, by Richard Epstein.

Mr. Henderson (The Sun): Mr. Richard Epstein proved himself to be a pianist of most delicate and varied touch, of fine taste, and equipped with a perfect knowledge of the accompanist's duties. He contributed much to the artistic value of the entertainment.

Mr. Halpern (Staats-Zeitung): Mr. Richard Epstein acted as accompanist—he supplied the pianistic illustrations with fine intuitive feeling, the model of an accompanist.



Florence Hinkle

IN announcing the present season's work in Boston, of The Boston Symphony Orchestra, H. T. Parker, the eminent critic and litterateur, wrote in the Boston "Transcript":—

"There will be ten assisting artists, which will include three women singers and one man singer, Mesdames Culp, Gerhardt, Hinkle and Mr. Amato.

"Miss Hinkle deserves the distinction that has fallen to her. On no other ground than the proved qualities of her voice, artistry and imagination, by no other title than her just rise and progress she—an American singer and in the concert room only—has been called to the most exacting concert stage in America. Once and again in this sorry and warped old world of ours, mere achievement does have its due reward."

Miss Hinkle consummated this appearance on December 18th with the following highly eloquent results:

Boston Herald, Philip Hale.

MISS HINKLE SHOWS SKILL AS SOLOIST

Miss Florence Hinkle has a beautiful voice which she uses with rare skill. The Canzona of Cherubino, served yesterday to display the art of Miss Hinkle in sustained and flawless song. The lyrical measures of Bruch's "Ave Maria" conventionally suave, were sung with unexaggerated emotion, and the singer gave dramatic importance to the agitated passages that in themselves are of a perfunctory and meaningless nature. It has been said by some that Miss Hinkle is a cool impassive singer. They probably mean by this that she is not spasmodic and hysterical. Seldom at Symphony concerts of late years has there been such a delightful display of pure vocal art as that of yesterday.

Boston Evening Transcript, H. T. Parker.

By this time the public of Symphony Hall has discovered the lovely limpidity, the unflecked transparency, and the soft brightness of Miss Hinkle's voice—a soprano of equally delicate and supple texture and timbre. It has come to know the skill and finesse with which she sings—the clear sense of sustained curving line of moulded phrase and flowing interval. But not until Saturday did it quite perceive the sense of style, that made her singing of Mozart's air a little feat of musical perception, proportion and design.

Boston Globe.

MISS HINKLE DISPLAYS AN ART RARE AMONG SINGERS.

Incomparable Singer. A Merry Christmas to Miss Hinkle, may she keep unimpaired by excessive singing or by over vaulting ambition the pristine beauty of her voice. May she live to give pleasure to many thousands of hearers even as she did to those of yesterday by the incomparable manner in which she sang "Voi che sapete," incomparable first in the sense of the time, spirit and import of the music, of the graceful beauty of its architecture, in the delicate appreciation of its fine line and its nuances; incomparable also in the perfection of technique underneath which made this possible.

May she continue to use discretion when of necessity she sings dramatic episodes, as in the middle portion of the Bruch's "Ave Maria" and gain by her intelligence the effects some lyric singers might attempt by violence of voice.

May she live also to impart the distinction of a lofty and serene beauty to music which inherently does not possess it, such as she did to the closing bars of the aria. May she come into all the perquisites and dispensations granted the prima donna.

Boston Daily Advertiser, Louis C. Elson.

Miss Hinkle sang the "Voi che Sapete" with just the smooth, tender effect that the song demanded, and made a decidedly good impression with it. Her second number was more of a novelty, being the "Ave Maria" by that belated Mendelssohn—Max Bruch. Miss Hinkle sang this number with much sweetness. Perhaps it was intended to be one of the bandages to bind up the wounds of Schoenberg. Miss Hinkle's intonation was of the purest and she gave Santo Splanato in a perfect manner. She was recalled over and over again with real enthusiasm.

Boston Post, Olin Downes.

The other important features of this concert were the superb singing of Miss Hinkle and Dr. Muck's detailed but imaginative reading of the "Faust" overture of Wagner. Miss Hinkle sang the "Voi che sapete" of Mozart and the "Ave Maria" from Max Bruch's "Cross of Fire." In the first aria she showed unsurpassable purity of tone and of style, and she made the rather bombastic music of Bruch great by her splendid voice and her dramatic interpretation. On this music she conferred the grandeur to which it aspires, and which it does not, in itself, achieve. No finer singing has been heard in seasons at a Symphony concert.

WOLFSOHN MUSICAL BUREAU
1 West Thirty-fourth Street, New York

AMERICAN BUSINESS METHODS NEED OF OUR OPERA HOUSES

Havrah Hubbard, Lecturer for Boston Opera Company, Declares Public Support of that Institution Last Season Was Big Enough to Make Any Considerable Deficit Unnecessary—One Way in Which Waste Crept In—Why Not Give Young American Singers an Opportunity in Secondary Roles?—Obtaining Economy and Efficiency in Management—Operatic "Snobbishness" and the Question of Performances in English

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 2, 1915.

HAVRAH HUBBARD, formerly music critic of the *Chicago Tribune* and now connected in the capacity of lecturer with the Boston Opera Company, prefaced the first of a series of six "opera talks" at Steinert Hall last Tuesday with some pertinent remarks about the opera situation in Boston.

Mr. Hubbard stated that, in his opinion, the receipts of recent seasons at the Boston Opera House had been sufficient to make any substantial deficits unnecessary. He did not consider that Bostonians had been wanting in appreciation or willingness to support the Boston Opera Company. They had not growled when the price of seats on the floor was raised from three dollars to five dollars after the first season. Box-holders had cheerfully responded to a very substantial increase in the prices of boxes for the last two seasons. Last season Boston had paid in round figures \$650,000 into the box office of the Opera Company, and this, Mr. Hubbard stated, equalled roughly the receipts of the Paris Grand Opéra for ten months of the year.

Considering the population, permanent and transient, of Paris, the character of its public, and its position as an operatic center of the world, Mr. Hubbard thought Bostonians had done themselves infinite credit by the amount of their expenditures on opera in a season of eighteen weeks. He felt it high time that American business methods should be installed in all the opera houses of the country, and said that he hoped to see a condition of affairs next season when not one whole-hearted patron of opera—Eben D. Jordan—but a group of public spirited men would be called upon to pay the bills.

"I believe," said Mr. Hubbard, that the practical directors of an opera company should be as follows: An artistic director, held entirely responsible for the artistic quality of the productions, whose O. K. should be necessary before those productions could be put before the public; a business manager who could account for, and justify in his accounting, every five cents expended; a musical director and a stage director, supreme in their departments, and accountable only to the man

whose task it should be to attend to the broad artistic policies of the institution, rather than details of the performances.

The European Fetish

"Unfortunately, it is a fact that, in everything which concerns art, Americans have too great a respect for foreign institutions, and not nearly enough appreciation of their own capacities. There seems to be an idea that everything which concerns opera should be, preferably, of foreign origin. The language must be foreign—opera in English is gaining a footing very slowly and painfully—the artists must be foreigners who can sing but whose language is unintelligible to the majority in the audience. Opera managers from abroad are given the preference over those at home. A big deficit at the end of the season impresses many of the wealthy people who frequent the opera house. Then they say, 'What an artistic season!'"

"One way in which money could well be saved in the opera houses, it seems to me, is in the matter of small parts. At present they cost much more than they should. Here is an instance. Last season in Boston one singer was engaged for certain secondary rôles for the entire season of eighteen weeks. For her services she was paid \$2,500, irrespective of her traveling expenses. She appeared just once that season. For \$2,500 the greatest artist in opera could have been engaged, and a Caruso would have packed the house when he appeared. This was not the case when the singer I refer to made her solitary appearance in a minor part.

"Moreover, the secondary parts could well and fittingly be given to Americans. Think what it would mean if young American singers realized that they could enter an American opera house, even as members of the chorus, and graduate as their abilities developed into more important rôles, which would involve a proportionate increase of salary. As it is they go to Europe for these openings. Think what it would mean if we turned that tide of youthful energy and enthusiasm into our own opera houses!"

"Snobs with Our Opera"

Mr. Hubbard touched upon the question of opera in English. "The Century Opera Company of New York has just been obliged to cease operations on account of a lack of adequate patronage. This was due in part to the attitude of patrons and stockholders of the Metropolitan Opera Company. Opera in English, excellently produced, with competent artists, if not singers of world-wide fame, was good enough for 'the people,' but it was not good enough for 'us.' Why not? Because the American people as a whole are still snobs with their opera. We want to look at and listen to 'stars.' For this state of things, present methods of publicity are partly responsible. If the amount of publicity now expended upon 'stars' were expended upon the opera itself more people would go to hear the opera than to hear the star, and more people would insist upon understanding what the singer was singing about.

"Europeans, with the exception of the English, are emphatic on this point. Germans, Italians, and French, are insistent that every word shall be heard and understood. It is only in England and America that the public is indifferent to this. Opera, to the majority of our audiences, is still either a matter of fashion, or a sort of vague, agreeable emotional experience—a sort of emotional massage.

"We are told that opera in English is inartistic. The principal reason for this observation is very easy to discover. We have been so indifferent to opera in English that in the past we have given little

or no attention to the translations than have been used when the thing was attempted at all. We knew little and cared less about the matter. We paid niggardly prices for hack work, and got what we paid for. But last season the Messrs. Aborn of the Century Opera Company paid prices of from \$500 to \$2,000 for English translations, and they secured translations which had literary value as well as adaptability for the singers."

The New York Brand

Mr. Hubbard also observed that he did not expect that Boston would ever have opera of the kind given in New York. At least he hoped that it would not. "In New York the opera house is the adjunct of the dinner table. It is pleasant to take your friends around to your box for an hour after you have given them dinner. I have heard New Yorkers

boast that their opera season cost approximately \$2,000,000. That is not opera for the people. It is not opera which has any substantial effect upon musical development in this country. It breeds pretence and snobbishness. The individual who should be happy for the opportunity to hear a good performance at moderate prices which would make it possible for him to attend frequently prefers to save up his money and go to an entertainment at a price beyond his means, and applaud singers who are famous, often for reasons other than artistic."

Mr. Hubbard doubted whether Boston would agree to the proposal to join operatic forces with Chicago. "In such a case," he said, "Boston would be the tail of Chicago's operatic kite, and I doubt if that would be considered commensurate with the dignity of Boston."

O. D.

MRS. BEACH PLANS WORK ILLUSTRATIVE OF NEW ENGLAND



Mrs. H. H. A. Beach, Pianist-Composer, with Her Niece on Boston Common

Mrs. H. H. A. Beach, the composer-pianist, who is now visiting Boston after an absence of three years, thoroughly enjoys being at her old house on Commonwealth Avenue, where she is entertaining large parties of old friends and relatives. The favorite among the latter is her little niece, the youngest of the family, who is seen daily in her company. The photograph shows these two together on Boston Common.

Mrs. Beach in conversation with another prominent musician stated that she had derived a tremendous inspiration from Boston and its surroundings, particularly from the lovely Boston Common, and she feels she will have to say something about Boston and new England in a work which she is now planning.

When "Carmen" Was First Produced

In an essay on "Carmen" published by the Oliver Ditson Company, Philip Hale recalls the horror with which M. Leuven, one of the two directors of the Paris

Opéra Comique, was overtaken when the project of producing Bizet's opera was first broached to him. "'Carmen!'" exclaimed Leuven, "an opera based on that novel! Isn't *Carmen* assassinated by her lover? And this crowd of gypsies, thieves, cigar girls! At the Opéra Comique! A family theater! A theater for the promotion of marriages! We rent five or six boxes every night for these meetings of young couples. You are going to put your audiences to flight. No, it's impossible!" Mr. Hale also recalls interesting incidents of the initial failure of "Carmen." The critic of *Le Siècle* said, "'Carmen' is a subject for the solicitude of physicians rather than one to interest respectable spectators."

REED MILLER'S SUCCESSES

Tenor Acclaimed in New York, Troy and Elizabeth Appearances

Reed Miller, tenor, who is singing this season under the management of Loudon Charlton, has just filled three engagements, two of which were performances of the "Messiah." These concerts, which occurred in the last few days of December, were in New York, Troy and Elizabeth.

In the New York rendition of the "Messiah" by the New York Oratorio Society, in Carnegie Hall, Mr. Miller was especially happy in his singing and again won the commendation of the critics. "Behold and See," the air for tenor, was delivered with real appreciation and understanding and Mr. Miller showed himself to be in exceptional voice. In Troy, with the Troy Choral Club, Mr. Miller duplicated his New York success, again winning most favorable comment. In Elizabeth he was greeted by the critics as probably the most acceptable tenor who had visited that city. His successes with these societies is the more noteworthy because this is not his first appearance with them, especially the New York Oratorio Society, with which he has sung several times.

"Bohemians" Dinner to Josef Hofmann

The Bohemians, composed of New York musicians, Franz Kneisel, president, tendered a dinner to Josef Hofmann on Sunday, January 10, at the Hotel Knickerbocker. The speakers were Rubin Goldmark, toastmaster; Walter Damrosch and Ernest Hutcheson. Many of the visiting artists from Europe were present, the gathering including Mr. and Mrs. Harold Bauer, Mark Hambourg, Mr. and Mrs. Rudolph Ganz, Mr. and Mrs. Leopold Godowsky, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Pablo Casals, Mischa Elman, Mr. and Mrs. Efreim Zimbalist, Mme. Elena Gerhardt, Carl Friedberg and Leonard Borwick.

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JOSEF HOFMANN AS DAMROSCH SOLOIST

A Supremely Eloquent Interpretation of Chopin's E Minor Concerto

Josef Hofmann made his first New York appearance of the season as soloist with the New York Symphony Orchestra in Æolian Hall on Friday afternoon of last week. The great pianist was heard in Chopin's E-Minor Concerto. A more gorgeous performance of the work has not been given by any pianist in this city in the last decade.

Compared with the later and more characteristic productions of its composer, or even, in fact, with the one in F minor, the Concerto is not particularly notable music; the *Larghetto*, to be sure has not a little of the atmosphere and the insinuating melodic and poetic charm of certain of the Nocturnes and the concluding rondo is graceful. But for the rest much of the Concerto is attenuated in more ways than one, and the first movement is spun out far longer than its contents warrant. And yet, at Mr. Hofmann's hands, the work took on an almost supernal beauty and restless eloquence. No living pianist fills more completely or ideally than he every conceivable essential of Chopin playing. None could have bettered his feat last week, and it may well be questioned if any could quite have equalled it.

It was a performance in which the highest intellectual qualifications went hand in hand with exalted poetic impulse, in which there were tender emotion and charm in abundance, but in no single instance a suggestion of the sentimental or mawkish. The *Larghetto* was a veritable dream of poetic enchantment. Mr. Hofmann's lustrous and rainbow-hued tone has never seemed more seizingly lovely. In symmetry, the perfect adjustment of one detail to another and the balance of relative values, in splendor of imagination and aristocratic continence of style, in impeccable finish of execution the presentation of the Concerto was of the kind that makes mere praise seem impertinent.

Mr. Damrosch supplied the pianist with an effective accompaniment. The orchestral program consisted of Tschai-kowsky's Fourth Symphony—over the repeated playing of which there has been so much ado lately—Sibelius's "Swan of Tuonela" and Ravel's "Daphnis and Chloe" fragment. Particularly good were the performances of the Sibelius and Ravel music. The former ought to be heard more frequently; and one feels grateful to Mr. Damrosch, who brought out the latter a few weeks past, for repeating it so promptly—conductors have a reprehensible habit of introducing an interesting work and then relegating it to silence after a solitary hearing.

"Daphnis and Chloe" certainly merits repetition. Its salient qualities were commented upon a few weeks ago, and so require no extended discussion at present. Further familiarity, however, serves to make plain that a more vivid and picturesque piece of modern French handicraft has not crossed the Atlantic in many years. However, Æolian Hall is too small a frame for its violent dynamic energies. H. F. P.

Jamestown (N. Y.) Music-Lovers Regaled with "The Messiah"

JAMESTOWN, N. Y., Jan. 4.—The Choral Society of this city presented a carefully prepared performance of Handel's "Messiah" on December 29, in Samuel's Opera House. Samuel Thorstenberg directed the large chorus with evident relish for his task and acquitted himself capably, as did the soloists, Kathleen Lawler, soprano; Grace Close, contralto; John W. Nichols, tenor, and Alfred Ilma, basso. The accompanists were Anna A. Knowlton, Gertrude Johnson and Gustaf Ludgren. The performance was given under the auspices of the American National Red Cross.

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(Miss) EDITH W. HAMLIN.
Philadelphia, November 2, 1914.

Mme.

Chilson-Ohrman

Lyric Soprano



A Significant Critical Comment on Her Appearance with the New York Symphony Orchestra:

Mme. Chilson-Ohrman made a signal success last Thursday evening with the New York Symphony Orchestra, under Walter Damrosch, when she gave her brilliant reading of the "Polonaise" from "Mignon"—a number which few singers can invest with the florid charm and the dainty grace employed by this fine soprano.

Mr. Damrosch conferred a great favor on Madame Ohrman by offering to play for her himself in response to an encore.

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"Frau Kurt is a glorious Brunhilde, noble in her impersonation and vocally effective."—Berliner Morgenpost.

"With closed eyes, one fancies to hear a brilliantly disposed Lilli Lehmann."—Berliner Tageblatt.

"The best performance again was the Recha (La Juive) of Melanie Kurt, who, especially in the upper registers, produced victorious tones of captivating splendor."—B. Z. am Mittag.

ECHOES OF MUSIC ABROAD

Erich Korngold, Now Seventeen, Completes His First Opera—Debussy and Messager, Besides Many Prominent English Musicians, Contribute to the King Albert Book—Career of Exceptional Promise Comes to an End in Berlin—England's Professional Musicians Numerously Represented at the Front—Belgium's Most Illustrious Pianist Fêted on Tour of England—Famous Carillon of Malines Cathedral Still Undamaged, Despite Bombardment

IT was inevitable after writing both orchestral and chamber music, in addition to songs and piano compositions, and after experiencing the thrill of elation in seeing a pantomime of his own creation produced on no less a stage than that of the Vienna Court Opera that Erich Wolfgang Korngold should aspire to a still larger form for his creative work. The erstwhile wonder-child of Vienna has now completed his first opera, "The Ring of Polycrates." He is now seventeen years old and as yet has escaped being prematurely drafted into his country's army.

* * *

ONE of the most remarkable pianoforte talents of recent years, one that gave promise of development along exceptional lines, has reached the end of its course, with the death of young Ernst von Lengyel, who recently succumbed to tuberculosis in a Berlin hospital.

Some nine or ten years ago, when he was only eleven years old, this Hungarian boy began to attract attention to his precociously advanced musical development. A couple of years later he won a series of striking successes in England, and for several seasons he continued to inspire enthusiastic predictions in the English and Continental press. Then he dropped out of sight and whether it was his strenuous concert work that had fatally impaired his health or not, is not known.

He had already acquired an extensive repertoire at the beginning of his 'teens, one of his most noteworthy achievements being his mature reading of Beethoven's "Emperor" Concerto when he was fifteen. He was acclaimed, indeed, as the pianist of the future upon whom the mantle of his great countryman, Liszt, had fallen.

* * *

FRIENDS in this country of a young American pianist who spent a season or two in his homeland after completing his studies in Berlin under Leopold Godowsky, married a magnetic young Russian pianist who had been a fellow-student with him in the Godowsky circle, and then established his headquarters as a teacher in Berlin, have been somewhat taken by surprise by the announcement, chronicled here a fortnight ago, to the effect that Louis Bachner has taken over the class of pupils who were studying with Frank King Clark at the time of his death.

It is now apparent that Mr. Bachner has been gradually transferring his affections from the pianoforte to the voice for some time past. The *Allgemeine Musik-Zeitung* states that he had been a pupil of and teaching assistant to King Clark for many years. Evidently he has now decided to give up his work as a pianist altogether. Mrs. Bachner, otherwise Tina Lerner, is now touring this country.

* * *

MUSICIANS have contributed generously to the King Albert Book published recently by the London *Daily Telegraph* for the benefit of its Belgian Relief Fund. In addition to Sir Edward Elgar's expressly composed "Carillon," an orchestral accompaniment to Emile Cammaerts's patriotic Belgian poem, "Chantons, Belges, Chantons!" there is a setting made by Sir Alexander Mac-

kenzie of Browning's lines from "Aso-lando," "One who never turned his back"; also the musical version Sir Frederic Cowen has made of "Hail," a hymn to Belgium by John Galsworthy,

eleven hundred members of brass band organizations and a vast number of amateurs.

Two of the concert pianists who have gone to the front, undeterred by the pos-



Erik Schmedes as "Parsifal" in Vienna

Two singers engaged a few years ago for the German wing of the Metropolitan company, who had been idolized in their home cities but were unhappy in their New York environment, and returned to Europe after rather brief engagements, were Erik Schmedes, the Vienna tenor, and Fritz Feinhals, the Munich baritone. Schmedes has since remained a member of the company at the Vienna Court Opera, and there he won new favor with his public last season with his *Parsifal*.

and the setting of Victor Hugo's poem, "Pour la patrie," specially written by André Messager.

Then Sir Charles Stanford has set a verse of a hymn, "But lo! there breaks a yet more glorious day"; Edward German contributes a brief hymn, "Homage to Belgium, 1914"; P. E. Lange-Müller, a "Lamentation" and Johan Backer-Lunde a setting of a poem by Herbert Trench, "She comes not."

Claude Debussy has donated a "Berceuse heroïque," Dr. Ethel Smyth has composed a short "March of the Women" and Pietro Mascagni a movement, "Sunt lacrymae rerum." Liza Lehmann's contribution is a setting of a poem, "By the Lake." Both Camille Saint-Saëns and Ignace Paderewski send verbal tributes. The editor of this unique volume is Hall Caine.

* * *

WHEN it is known what English musicians are doing for the war it will be found, says *Musical News*, that the profession has little cause to blush in comparison with others. Thus far the names have been traced of no fewer than sixty-nine professional musicians, all holding more or less public and lucrative positions, who are now in service, in addition to many hundreds from humbler spheres of musical life over

a great change these last few decades in the matter of healthiness," continues *Musical News*. "It is a small point, perhaps, but it is bound to show itself in times like the present. In Victorian times, to be a musical hero, one had either to cultivate long hair and a general appearance of untidiness or else to belong to the pale-faced, thin-fingered brigade.

"But that sort of thing has long since gone by the board. No one, save, perhaps, impressionable and very young ladies, thinks anything of long hair nowadays. The average professional musician is to outward appearance just like an ordinary mortal, clean-limbed and well set up. The fact that he looks like a man and not an unhealthy decadent is in his favor.

"To descend to personal examples would not be in good taste, but one may be given without offence. Fifty years ago, no one would have taken Sir Edward Elgar as a musician by his photograph. A straight-backed, short-haired, healthy-looking country gentleman, he is the type of the modern musician. The artist who lounges about in a dressing gown, drinks coffee at all hours, wears big bows and a low collar, and never walks if he can ride, is a complete anachronism, and we have seen the last of him.

"Most of the best musicians of the day go in for healthy recreation, dress like ordinary mortals and look citizens in the best sense of the word. Effeminacy prevailed in the old days, and we are quite sure that the number of musical men capable of being aroused from their lethargy and of being induced to go to their country's aid would have been pathetically small then."

* * *

WHETHER mainly due or not to imaginative press agents who have found "the chaos of battle a rare stimulus to the workings of their ingenious brains," so many rumors set afloat concerning the fate of more or less famous musicians on the firing line have proved untrue that a London daily suggests that a list will have to be compiled of those who have not died since the war began.

To offset the report that Paul Franz, the Paris Opéra tenor, who has sung his way into the favor of Covent Garden audiences of the past few years, had been killed, it is asserted that this singer has never been at the front but has remained on garrison duty in Paris. The reported death of Vanni Marcoux is now attributed to a confusion of names, a French soldier named Jean Marcoux having been listed among the fallen.

* * *

FOREMOST of Belgian pianists, Arthur de Graef is receiving an extra amount of personal attention on his tour of England that might not fall to him in ordinary times. Here is an instance. In the early part of last month he played at Cheltenham and there a public reception was held in his honor by the Mayor, who in his address of welcome condoled with the pianist on the ruin of his home at Louvain and the loss of the orchestral score of his piano concerto.

* * *

DESPITE the damage done to the Malines, or Mechlin, Cathedral by the German bombardment, the announcement is now made that the towers and carillon remain intact, which as the *Westminster Gazette* observes, is good news for all who have heard the music of the famous peal of bells that Master-Carillonneur Josef Denyn has manipulated for years. As has been pointed out frequently, carillons are heard at their best in Belgium and Holland, where the steeple of every town of any size contains one. English churches can boast

[Continued on next page]

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Dearest Master:

The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them.

Parma, 21st Sept., 1913.

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MEXICAN TINGE TO ORCHESTRAL EVENT

Señor Carrillo's Organization Greeted by His Fellow-Countrymen

Making its initial bow, the American Symphony Orchestra, Julian Carrillo, conductor, appeared at Æolian Hall, New York, on Wednesday evening, January 6, before a fair-sized and enthusiastic audience.

The new venture presented an organization of players which plans to give a series of concerts in New York this season. Mr. Carrillo, late director of the National Conservatory in Mexico City, is a Mexican, and the audience included large numbers of his countrymen. He studied in Germany and played a violin in the Gewandhaus Orchestra in Leipzig under Nikisch. There is no question about his being an extremely able musician. He knows his scores and proved it by conducting the entire program, including the solo number, from memory. His beat is, however, quite bewildering and it is remarkable that his men can follow him, as he has his own ideas about the first beat in a measure, repudiating the accustomed downward motion which our leading conductors employ.

Beethoven's Overture, "Leonore, No. 3"; C. E. Le Massena's arrangement of Wagner's popular "Albumbblatt"; the Valse from Tchaikowsky's Serenade, op. 48—these two pieces for strings—and Mr. Carrillo's own Symphony in D Major, heard for the first time in New York, comprised the program. There is good material in the orchestra, the strings having a praiseworthy quality, while the first oboe and the first horn, the latter particularly, are notable performers. There was some ragged execution in the Beethoven, but with more rehearsing this can be done away with. Mr. Carrillo should place his percussion instruments not on the side, but at the back of the orchestra under the hood which was especially constructed for the Damrosch orchestra.

As for Mr. Carrillo's melodious symphony, reviewed in a previous issue of *MUSICAL AMERICA*, the work was much applauded by the audience which apparently liked its theatrical qualities.

Margaret Harrison, the New York soprano, was the soloist, and sang the "Ave Maria" from Bruch's "Cross of Fire." Miss Harrison was well received by her hearers and applauded at the close of the piece which she sang with nice effect. She has a clear and fresh voice, with a good high register; she employs it generally with taste and a commendable amount of style. A. W. K.

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METROPOLITAN ARTISTS AT GERVILLE-REACHE FUNERAL



The Late Mme. Gerville-Réache-Rambaud and Her Family at Cradle of Her Small Son—Left to Right: Paul Rambaud, Mme. Gerville-Réache, with George, Jr., and Dr. George Rambaud

WIDESPREAD has been the regret in American music circles at the death of Jeanne Gerville-Réache, the noted operatic contralto, whose funeral services were held in New York last week. The services occurred at the Church of St. Vincent de Paul on the morning of January 8. The Rev. Theophilus Wucher officiated during a solemn requiem mass and Clarence Whitehill, the Metropolitan Opera baritone, sang. Many singers from the Metropolitan attended the services.

New Yorkers first made the acquaint-

ance of this eminent singer at the Manhattan Opera House, where she made her début in "La Gioconda" in the Fall of 1907. Among her best-known rôles at the Manhattan were *Dalila*, *Amneris*, *Carmen*, *La Navarraise*, *Azucena*, the *Queen* in "Pelléas et Mélisande," the *Mother* in "La Princesse d'Auberge," *Hérodiade*, and *Clytemnestra*.

In her home life Mme. Gerville-Réache was a fine type of wholesome womanhood, and the above picture shows the singer in the rôle of mother, with her husband, Dr. George Rambaud, and her two young sons.

istic touches and not lacking in the humor which its title suggests.

H. Reginald Spier was an efficient accompanist for Mr. Wheeler and Miss Freeman. A. W. K.

Franz Lehar and Leo Fall Reported Prisoners of War

A Paris cable of January 6 reports that the two light opera composers, Franz Lehar, who wrote "The Merry Widow," and Leo Fall, author of "The Dollar Princess," have been captured by the Russians in Galicia, where they were serving as officers in the Austrian army.

SCHUMANN CLUB MUSICALE

Grace Freeman, William Wheeler and Mr. Halprin the Soloists

The Schumann Club of New York, Mrs. J. R. Phister, president, and Percy Rector Stephens, conductor, entertained its friends with a musicale at the studios of its conductor on Thursday afternoon, January 7.

The program presented William Wheeler, the popular tenor, in a group of songs—the Brahms "Mainacht," H. Reginald Spier's "Ultima Rosa" and the old English "Tell Me, Pretty Creature." Mr. Wheeler, who has been studying with Mr. Stephens since last Summer, delivered his songs in a truly admirable manner, vocally effective and musically well conceived. A Gluck Air from "Alceste," a Serenade by d'Ambrosio and the Sibelius "Valse Triste" were beautifully played by Grace Freeman, an American violinist, who possesses a sympathetic style and good technical accomplishment. Pieces by Grünfeld and Chopin were well performed by George Halprin, the pianist, who made such a splendid impression at the last MacDowell Festival, where he played the Liszt E Flat Concerto. Mr. Halprin also played a captivating Burlesque of his own composition, replete with modern-

TOPEKA'S CHORUS MADE PERMANENT

"Messiah" Presented Under Dean Whitehouse, Brings Project to Fruition

TOPEKA, KAN., Jan. 12.—The music-loving people of Topeka have long hoped for a choral and orchestral organization that would produce the best music and make use of the talent of the city, and that wish is to be realized. The realization will come through the efforts of Horace Whitehouse, dean of the department of fine arts of Washburn College, Topeka. In the latter part of October Dean Whitehouse invited the best singers of the church choirs, of the college glee club, the musicians of various bands and orchestras and others to join in giving "The Messiah."

Over 200 singers and a large number of instrumentalists responded to his invitation and the oratorio was presented in the auditorium. Nearly 3,000 persons attended the performance and the audience was surprised at the high quality of the performance.

The result was a demand on the part of the public and of the musicians that the Topeka Musical Art Society be made permanent and that productions be given at regular intervals. The organization has been perfected and plans are being made for regular Spring and Fall events.

Dean Whitehouse, who trained the chorus and the orchestra and who managed all of the business details, deserves credit for the success. The chorus numbered 200 and the orchestra forty-nine. The soloists were Gertrude Rennyson, soprano; Lucy Hartman, Chicago, contralto; George Deane, Kansas City, tenor; Charles E. Lutton, Chicago, bass.

Miss Rennyson's "Rejoice Greatly" was sung in a manner that was fully up to her fine reputation. Miss Hartman proved herself one of the most promising oratorio contraltos. She sang "He Was Despised" with a dramatic interpretation that was realistic. Mr. Lutton's "Why Do the Nations Rage" took the audience by storm. Mr. Deane scored a personal success and was heartily applauded.

The "Hallelujah" Chorus was sung with a thorough understanding of its possibilities, and the chorus did not miss a single attack. The audience demanded a repetition of the chorus, "Unto Us a Child Is Born." There was complete sympathy and understanding between Conductor Whitehouse and the soloists.

G. Schirmer, Inc., to Erect Huge Plant in Long Island City

The New York music publishing house of G. Schirmer, Inc., has leased for twenty-one years a block of forty lots situated on Thomson Hill, Long Island City, on which to erect a building of one and two stories covering 63,000 square feet. The plant will be devoted to the publishing of sheet music and will give employment to about 500 persons. The gross amount involved in the lease is given as about \$300,000.

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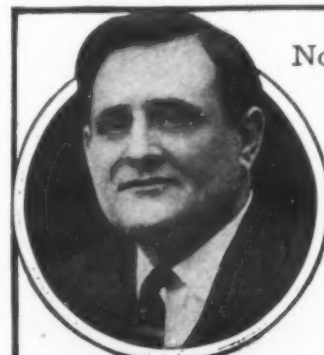
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PRAISE FROM NEW YORK CRITICS

To bring an orchestra to New York is a good deal like sending apples to Oregon. Nevertheless we have regular visits from Boston's famous organization, and irregular ones from the orchestras located in Chicago, Minneapolis, and Philadelphia. Once, indeed, Nikisch brought the London Symphony Orchestra across the Atlantic. The Philadelphians have been heard here three or four times. They were heard last night, in Carnegie Hall, having come over in order to swell the funds of the MacDowell Peterborough Colony, which maintains studios and living quarters for creative workers in the several fine arts.

There have been so many variations on the "Philadelphia joke" that the subject seemed exhausted, but musicians are notoriously prolific in the matter of variations, and so, when Mr. Stokowski allowed the audience only five minutes of grace in place of the ten customary in New York, one of them remarked that presumably this was due to the circumstance that it would take the Philadelphians longer to get through the programme. But in truth there is nothing dilatory in the playing of this excellent orchestra. It obeys its conductor's beat with admirable precision, and there is no lack of animation.

At its last appearance in New York there was no opportunity to judge of its ability to do justice to works of a robust, emotional quality, the programme being made up of purely intellectual music. Yesterday two numbers were played which sound the depths of the soul—the Dirge from MacDowell's Indian suite and Tchaikowsky's fourth symphony, and in both of them the Philadelphians came up to the mark.

Not having as yet found a Higginson, Pulitzer, or Flagler to back it up with millions, the Philadelphia band cannot be expected in its make-up to equal the organizations endowed by them; yet it is an excellent orchestra, well balanced, and trained by an expert. In a concerto by Vivaldi (who supplied Bach with ammunition) the strings gave a good account of themselves, playing smoothly and euphoniously. This was followed by Beethoven's "Emperor" concerto in which Mr. Stokowski provided a judicious and "live" accompaniment for his wife, Olga Samaroff, who played the piano part in the true classic style, without exaggeration, with delicacy, beauty, and musically phrasing. She got much applause.

In his reading of the Tchaikowsky symphony, Mr. Stokowski took some surprising liberties with the indications in the score, but these were only details of what as a whole was an enjoyable performance of a masterwork. The final movement, in particular, revealed a barbaric splendor and Slavic impetuosity that enchanted the audience. One could not help thinking that if the Russians, in Poland, could hear this inspiring movement, as played under Stokowski, the Germans would be utterly routed.

But the number which showed the Philadelphia Orchestra and its conductor to the best advantage was the MacDowell Dirge. This wonderful excerpt from the greatest orchestral work ever composed by an American was played with a poetic tenderness, a depth of feeling, and an exquisite delicacy of shading and coloring that must have convinced every hearer that Lawrence Gil-

man, in his excellent biography of MacDowell, did not exaggerate in saying that "in the overwhelmingly poignant 'Dirge' he has achieved the most profoundly affecting threnody in music since the 'Götterdämmerung' Trauermarsch." The only thing to be regretted was that Mr. Stokowski could not give the audience the pleasure of hearing the whole of the Indian suite.

At the end of the concert there was a great and prolonged outburst of applause which finally brought the players to their feet to acknowledge their share of it.—*The Evening Post.*

Only twice in the time of its present conductor, Mr. Leopold Stokowski, has the Philadelphia Orchestra played in New York, and both performances have been for philanthropic purposes.

Yesterday afternoon in Carnegie Hall it played for the MacDowell Memorial colony in Peterboro, N. H., the scene of MacDowell's summer home, which has been turned into a summer place where artists in all lines may work in favorable conditions. That many persons are interested either in the orchestra or in the colony was shown by the large size of the audience.

After presenting Vivaldi's Concerto in A minor for string orchestra and the Dirge from the second Indian Suite of Edward MacDowell, played in honor of the occasion, Mr. Stokowski and his men took up their principal selection, Tchaikowsky's Symphony No. 4. They will have to stand comparison with both of the local symphony orchestras, which have placed it upon this week's programmes. However, their presentation was one of much merit. Fine shadings in dynamics and in tone were brought out and there was a forcefulness in the playing that brought much applause after every movement.—*The Herald.*

We have to thank the organizers of a benefit concert for the MacDowell Association in Peterboro, New Hampshire, for a flying visit from the Philadelphia Orchestra under the leadership of its successful conductor, Leopold Stokowski, who already gave us last year very fine proofs of his high worth. A goodly sum was evidently earned by the Association, for the great hall was almost entirely filled and an extremely elegant and representative audience was present.

My impression of the Orchestra was practically the same as last year. It is without doubt an orchestra of solidity and brilliancy, in which one must expect from the beginning a somewhat robust tone; not that there are not many finenesses and shadings, but such are developed from a somewhat more rugged level than that which we are accustomed to from our orchestras and that of Boston. Mr. Stokowski is an extremely gifted and original conductor. I found sometimes in Vivaldi's A minor String Concerto among many finely felt passages, unusual things where Mr. Stokowski did not always convert me to his opinion. On the other hand, I must confess that many bold nuances in the

Tschaikowsky Fourth Symphony, especially in the last wild movement, must be praised. There I had the feeling; "one has never heard this this way before, but it makes its effect; it is original and forceful." Also, in the first movement of the symphony Stokowski's reading had something of inner passion which made him most interesting. The MacDowell Dirge "In Memoriam" the conductor made extremely eloquent and in the mood, and he did this with the most simple means. The orchestra proved especially in the symphony its unusual solidity, discipline and strong sense of rhythm. I found especially fine several melting passages from the violin of the concertmaster, the finely sung cantilena of the clarinet and the elegiac tone of the oboe. The trumpets were successful in several brilliant passages, and the cellos distinguished themselves with a serious brilliancy. These are only a few impressions, to which I could add many others.—*The Staats-Zeitung.*

A benefit concert for the Edward MacDowell Memorial Association, carrying on its work at Peterboro, N. H., in aid of young aspirants in several arts, was the means of bringing to New York the Philadelphia Orchestra yesterday afternoon. This orchestra appeared here last season under its young conductor, Leopold Stokowski, and both won approbation from New York listeners, the orchestra as an excellent body of players, the conductor as a musician of authority and talent, of intelligence and ability. They renewed this impression at the concert yesterday, which was heard by a large and favorably disposed audience.

The programme was made up of a concerto grosso for string orchestra by Antonio Vivaldi, the dirge from MacDowell's Indian suite, appropriately played in memory of the composer, and Tchaikowsky's fourth symphony. Mme. Olga Samaroff was the soloist, who played Beethoven's fifth piano concerto. The concerto by Vivaldi is an interesting and in some portions, especially the first movement, impressive specimen of the early eighteenth century art. It has the characteristics that mark such compositions of its period; a "concertino" of several solo instruments playing in alternation with the whole body of strings; two solo violins, viola and violoncello, differently combined in the three movements. The string orchestra played with a solid and sonorous body of tone.

There was a beautiful performance of the movement from MacDowell's suite. In this Mr. Stokowski showed an admirable sense of proportion, a fine feeling for the ordering of tonal quality and balance in the orchestral timbres, and still more important, a deep sympathy with the music itself. The music was raised to its highest power of plangent eloquence in his reading. The playing of the symphony, so far as the orchestra was concerned, was a fine piece of work, carefully finished in all technical details, and wholly realizing the conductor's intentions.—*The Times.*

More than \$3,000, it is estimated, was derived for the benefit of the Peterboro (N. H.) retreat for artists from the concert given in Carnegie Hall yesterday

afternoon under the auspices of the MacDowell Memorial Colony.

Leopold Stokowski confirmed the fine impression he created last season. The Philadelphians' directing of the Vivaldi concerto in A minor for string orchestra and of the orchestral portion of Beethoven's "Emperor" pianoforte concerto was tempered by classic breadth and dignity.—*The World.*

Once a year the Philadelphia Orchestra comes to town and gives a concert, but always with a "benefit" tag, which many have interpreted to mean "handle with care." Judged by yesterday afternoon's performance, however, both the orchestra and its leader, the youthful Stokowski, may well be taken at face value, with no thought of charity given or accepted. Yesterday the outstanding feature of Mr. Stokowski's band were the volume and quality of its string tone.—*The Evening World.*

A rather passive house rose to the finale and cheered the players to a standing recall.—*The Evening Sun.*

A concert for the benefit of the Edward MacDowell Memorial Association took place yesterday afternoon in Carnegie Hall. For the purpose of creating unusual interest in this entertainment the Philadelphia Orchestra, Leopold Stokowski conductor, was brought across the plains of New Jersey, together with Mme. Olga Samaroff, pianist, in private life the wife of Mr. Stokowski.

The excerpt from the admired suite of MacDowell was performed beautifully, with finish, color and with poetic spirit. This was Mr. Stokowski's highest achievement in the course of the concert.—*The Sun.*

For the benefit the Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski, with Miss Olga Samaroff as the assisting artist, were brought on, no doubt to give novelty to the occasion, the two chief New York orchestras being heard here on an average of twice a week. Mr. Stokowski is a leader of authority, force and temperament, and his orchestra an unusually capable gathering of musicians. It was to be expected, then, that they would give a good account of themselves, both in the Tchaikowsky Fourth Symphony and in the Vivaldi Concerto in A minor for string orchestras, and this was what they did.—*The Tribune.*

A superb programme, nobly rendered, was the general verdict yesterday afternoon in Carnegie Hall, when the Philadelphia Symphony Orchestra, under Leopold Stokowski's able leadership, gave a concert for the benefit of the Edward MacDowell Memorial Association.—*The Evening Telegram.*

There was a large and appreciative audience to enjoy the performance. Mr. Stokowski's orchestra is a worthy one, worthily led. It has individuality and it emits a fine, sonorous, singing tone, the strings especially commanding attention.—*The Evening World.*

PORTLAND MUSIC OF TWO ORGANIZATIONS

Oregon City Hears "Messiah" and Orchestra Concert—Artistic "Persian Garden"

PORTLAND, ORE., Jan. 4.—The third concert of the Portland Symphony Orchestra on Sunday afternoon in every way maintained the high standard already attained by this splendid organization. Mose Christensen conducted with his usual ability, and to him should be given much credit for the concert's success, not only as director, but also as president of the society. The explanatory talks of William Boone are also much appreciated. David P. Nason was concertmaster and the following program was given.

Symphony in E Major, No. 5, "Lenore," Raff; Overture, "Coriolan," Beethoven; "Abendlied," Schumann; "To a Wild Rose," MacDowell; "Minuet," Boccherini; Suite, "Scènes Napolitaines," Massenet.

On Tuesday under the auspices of the MacDowell Club a delightful presentation of "In a Persian Garden," by Liza Lehmann, was given by Mrs. Jane Burns Albert, soprano; Mrs. Delphine Marx, contralto; Norman Hoose, tenor, and Dom Zan, baritone, with Mrs. Thomas Carrick Burke at the piano.

At the First Presbyterian Church on Tuesday evening Handel's "Messiah" was splendidly sung by the Portland Oratorio Society under the direction of Joseph A. Finley. The chorus numbered 150 and the parts were well balanced. The soloists were Mrs. Jane Burns Albert, Mrs. Lulu Dahl Miller, Joseph Mulder, Dom Zan and Andrew B. Caghey, all of whom delighted the large audience. H. C.

Last week at the Warford School of Music, Morristown, N. J., Claude Warford, the director, and W. Ralph Cox, one of the faculty, gave a joint recital of their songs, presenting Catherine Bryce, soprano, and Carl Rupprecht, baritone, as the interpreters.

Dual Artistic Duties of Theodore Spiering



Theodore Spiering and Some of His New York Students. From Left to Right: Lucile Collette (Graduate Paris Conservatoire), Edith Rubel, A. Briglio, Orelly See, Mr. Spiering, A. Goldfuss, Katherine Cavalli, Laura Clark, Mr. Konewsky, Caroline Powers and André Polah, Well Known in Berlin as a Soloist

THEODORE SPIERING, who was formerly concertmaster of the New York Philharmonic Orchestra and, during the long illness of Gustav Mahler, the conductor for a greater part of the season, and whose career as a conductor and teacher of violin was cut short in Berlin by the war, has succeeded in establishing himself in New York as a violinist and teacher. Among his class are to be found several violinists who have been known in this country and abroad as soloists.

In addition to his teaching Mr. Spiering is devoting time to appearing in concert. During this season he has already appeared twice with the St. Louis Orchestra, twice in New York, and will play in Newark on the evening of January 24. His first New York recital will

take place on January 23, on which occasion he will play the Nardini Sonata in D, the Bach Chaconne, the Saint-Saëns Concertstück and a group of smaller numbers.

Mr. Spiering has received letters from two distinguished German musicians, E. N. von Reznicek and Franz Ries, who know his work and have interested themselves in his career. Von Reznicek, whose "Der Sieger" ("The Victor") was brought out by Mr. Spiering in Berlin a year ago with great success, and whose symphonic poem "Schlemihl" was produced here at a Boston Symphony concert this season, has written Mr. Spiering, telling about conditions in Berlin.

His "Der Sieger" had its Vienna premiere on November 22, under Felix Weingartner and the Vienna Philharmonic, where it was well received. Though the war has been reported to have interfered with musical affairs

abroad von Reznicek has been busy writing several new compositions. Among these is the incidental music to Strindberg's "Traumspiel," which he has just completed and which he was commissioned to write by the Berlin Theater, and a new choral work. His recently composed "Frieden" ("Peace") for chorus and orchestra was scheduled for performance by the Berlin Philharmonic Chorus under Siegfried Ochs on January 4.

From Franz Ries, the veteran composer, whose violin suites and songs are so widely known in this country and who, sixty-nine years of age, did guard duty this Fall on one of the Berlin bridges, Mr. Spiering has received a letter in which he has spoken highly of Mr. Spiering's gifts as a conductor, expressing the hope that he will find a post in America, now that his career in Germany has been interrupted by the war.

ROUSING APPLAUSE FOR MISS BORI IN CLEVELAND

Metropolitan Soprano Sings French and Spanish Songs and Arias in Costume—Piano and Violin Recitals

CLEVELAND, Jan. 9.—Seldom has the fashionable audience of the Friday Morning Musicales at Hotel Statler been roused to such a pitch of enthusiasm as it was at the recital by Lucrezia Bori, with Kurt Schindler at the piano, and with Enrico Tramonti, harpist, from Chicago, as assisting artist.

Miss Bori sang in costume, representing first *Manon Lescaut* in two numbers from the Puccini opera of that title and singing eighteenth century French songs. After the intermission a wonderful little Spanish maiden appeared against the tapestried background of the stage and sang quaint old songs of the Island of Catalan and songs of her native land. Her dress of brilliant red with mantilla of vivid green draped about it, was not more "temperamental" than the dash and spontaneity with which she gave Spanish folksongs, responding to encore after encore. The accompaniments of Mr. Schindler were a marvel as a sympathetic and picture-making background.

Mr. Tramonti has a host of friends in Cleveland who rejoice when he appears upon any program, either in recital or with the Chicago orchestra,

of which he is so important a member.

Two war-bound artists have given recitals the past week—Ralph Leopold, a brilliant young American pianist, resident of Berlin but in Cleveland for the Winter, and Charlotte Ruegger, of Brussels, last year at the head of the violin department at Oberlin and detained by war in her native country until November and unable to put herself in communication with the college faculty in time to re-enter it this season. Cleveland profits by this disarrangement of her Winter's plans, for there are few more able violinists to be heard than Miss Ruegger, pupil of César Thompson and for twelve years a teacher in his famous violin school at Brussels. She was heard in recital, with Charles E. Clemens at the organ, and Walter Pope at the piano. ALICE BRADLEY.

Favorite Program Given by Reading (Pa.) Symphony Orchestra

READING, PA., Jan. 10.—A finely made program comprising Beethoven's "Cono-lan" overture, Dvorak's "New World" Symphony, two Lyric Pieces by Grieg and the L'Arlésienne Suite, No. 2, of Bizet, marked the second popular concert, given on January 3, by the Reading Symphony Orchestra, Harry E. Fahrback, conductor. The audience was large and applauded the orchestra's good work heartily. The first concert was also a noteworthy event and was well patronized.

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FINDING GREATEST OPPORTUNITIES FOR MUSICAL SERVICE IN REMOTE COMMUNITY

Experience of Arthur L. Manchester, One of America's Foremost Educators and Now Director of Musical Department in Southwestern University, Texas—How Mr. Manchester's Nine Years' Work in Spartanburg Broadened the Musical Horizon of the South—Revivifying of Music Teachers' National Association During Two Years' Presidency Another Notable Attainment in a Widely Influential Career

WHEN a man of the highest musical standing and ability, to whom a leading position in any one of the country's great centers of population would be readily accessible, elects to deny himself the privileges that might attach to that position in order to carry his message to a remote part of the country, we have one of the most impressive possible examples of artistic altruism and devotion as well as an influence of incalculable value to the community benefitting by his ministrations. The farther removed such a community is from cities of great musical wealth and resources, the larger, no doubt, is the opportunity for good presented to a musician of that particular stamp and caliber.

Such a musician is Arthur L. Manchester, who is at present directing the work of musical education in Southwestern University at Georgetown, Texas. At this institution and previously at Converse College in Spartanburg, S. C., Mr. Manchester was instrumental in raising the educational standards to a remarkable degree and at Spartanburg his development of the college choral society and the South Atlantic States Music Festival was an achievement of particular and widespread importance. Moreover, the Music Teachers' National Association owes much to Mr. Manchester, who was its president from 1900 to 1902. When Mr. Manchester entered office, the association was nearly mori-

bund, still clinging to the peripatetic annual festival idea, doing nothing throughout the year and then making a frantic effort to gather together enough members to hold an annual meeting. Mr. Manchester had the meetings during his administration held at Put-in-Bay on Lake Erie and succeeded in assembling more than 400 active music teachers to participate in the broader educational work that he proposed. A second convention in his administration, with the same policies, followed at the same place and the invigorating impulse given the association by these means has persisted to this day.

Studied in America

Mr. Manchester's studies were carried on entirely in America. After his early preparation, he spent three years with Richard Zeckwer, of Philadelphia, working in piano, organ and theory, and taking a diploma in theory. He studied voice culture and singing with Dr. W. W. Gilchrist, F. J. Bussmann and F. H. Tubbs, and began teaching himself at thirteen. He also began as church organist at thirteen, and has been active ever since, either as organist and choirmaster or solo bass and choirmaster.

Mr. Manchester accepted his first position as a director of music at Beaver College at the age of twenty. He spent ten years in three institutions, successfully building up each department, his work in one case necessitating the erection of a music building through the growth of the department.

In 1891 Mr. Manchester went to Philadelphia as associate editor of *The Etude*, and opened a studio in Chestnut street. In 1896 he became editor of *The Musician* and issued the first number of that journal, remaining its editor until his removal to Boston in 1901 to take charge of the teachers' department of the Oliver Ditson Company. After three years devoted to this work he returned to active teaching and, in December, 1904, became dean of the school of music of Converse College, Spartanburg, S. C., director of the South Atlantic States Music Festival and conductor of the Converse College Choral Society of 250 voices. The next nine years were spent in developing these musical activities.

Scope of Festivals Extended

During this time the annual festivals were thoroughly organized and placed on a high standard of artistic excellence. All the great oratorios were sung by the chorus, with such operas as lent themselves to concert performance, including "Carmen," "Faust," "Eugen Onegin," "Aida" and others. The great symphonies and other large orchestral works were also heard at these festivals, in addition to smaller orchestral compositions. The series of artist concerts carried on under the auspices of Converse College, while Mr. Manchester was dean of the School of Music, introduced chamber music organizations and such artists as Schu-

mann-Heink, Nordica, Bonci, Carmen Melis, Arthur Shattuck, Francis Mac-Millan, Maud Powell and others. The influence of this festival and concert series was felt throughout the entire South and inspired other cities to emulate the efforts of Spartanburg.

The work of the School of Music also made itself largely felt in a higher standard. It became necessary to enlarge the college auditorium from a seating capacity of 1,800 to 2,500, and the teaching capacity of the building devoted to music from thirty-four to fifty-six teaching and practice rooms. The following extract of a report made by the president of the college to the board of trustees indicates the scope of the work and the development under Mr. Manchester's direction:

"The attendance of music students increased from a little more than 100 to more than 200. The number of music courses taken by these students exceeded 550. Standards for graduation were set that made the diploma of the Converse College music department of the highest value. It was realized that such diploma stood for actual accomplishment and breadth of musical education. Mere playing or singing did not secure it; actual performance must be based on sound and broad musicianship closely correlated with academic studies."

Impetus Given Theoretical Study

A specially important characteristic of the work was the impetus given to the study of musical theory. In the first year of Mr. Manchester's incumbency there were thirty-five students taking theoretical studies, including all phases of this work. During the nine years he was in charge this number was increased to more than 200—all students of the department being included in the number. Harmony, counterpoint, composition, history of music, music appreciation were studied thoroughly by large classes. Another important feature was the development of the desire on the part of students for regular collegiate work rather than irregular work. From an entirely negligible number to a very large proportion, students were enrolled in regular courses, doing away with that *bête noire* of colleges, the special or irregular student. This alone is an emphatic indication of the real educational value of the policy developed by Mr. Manchester.

While at Converse College Mr. Manchester was called upon by the National Bureau of Education at Washington to conduct an investigation in the status of music education in the United States. Three thousand five hundred questionnaires were sent out and a bulletin was prepared and published by the Bureau of Education giving the results of the investigation. It was the first work of this kind done under the auspices of the government and aroused great interest.

In the Fall of 1913 Mr. Manchester accepted a call to Southwestern University

at Georgetown, Texas, where he is still carrying on his work of music education. Already significant developments have been felt. The standards are being raised, the scope of the work is being enlarged and practically all music students are registered in regular courses, special students being very greatly in the minority and being confined to those who live in Georgetown and go to the university for music alone.

Union with Literary Courses

Mr. Manchester has always advocated the union of literary studies with music and the course leading to the degree of Bachelor of Music includes work in history, English, philosophy and modern languages. At Converse College and also at Southwestern University he has had credit given in the B. A. course for work in music, thus giving students who wish to continue their musical studies while taking their academic degree opportunity to do so effectively.

Mr. Manchester has been active for thirty-five years. Twenty of these years have been spent in college work, fifteen in private teaching in large cities. When, from 1900 to 1902, as already stated, Mr. Manchester was president of the Music Teachers' National Association, he reorganized it on a more truly national basis and inaugurated a policy which included educational activity during the entire year, rather than the compressing of such activities within a three or four days' annual convention. As chairman of the educational committee he proposed a plan of instruction for isolated teachers and began its operation with a syllabus in history of music, prepared by Prof. Edward Dickinson. Students were at work on this subject in all parts of the country when Mr. Manchester retired from office. He was a member of the executive committee of the association for six years.

Mr. Manchester is the author of a work on "Voice Production," a contributor to musical magazines, and has lectured and given song recitals in various parts of the country. He is a constant student, including history, philosophy and literature in his readings, and possesses a library of nearly 3,000 volumes which is in constant use.

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MUSIC OF THREE SCHOOLS

Composers' Racial Qualities Shown in
Mme. Lund's Program

A delightful program was presented before an appreciative audience by Mme. Charlotte Lund, the prominent soprano, on Thursday morning, January 7, at her studio in the Atelier Building, New York. This, the second of a series of lecture-recitals on the modern school of songs by composers of different nationalities, treated specifically the Russian, Scandinavian and German schools.

The first group included Rachmaninoff, Tchaikowsky, Moussorgsky and Borodine, whose "A Dissonance" required a repetition. The next group, limited by time to the presentation of only four representative German composers, included Weingartner, Hugo Wolf, Strauss and Eugen Haile, who now resides in America and upon whom the critics have bestowed much praise.

Lastly, Mme. Lund interpreted five songs of the Scandinavian school. Sinding's "Sylvelin," Frau Grundahl's "Eventide" and Lie's atmospheric "Snow" were listed with Grieg's popular "A Swan" and Kjerulf's "Synnoves Song." Mrs. J. Harrison-Irvine played the difficult accompaniments, displaying a perfect musicianship. A. S.

Frances Alda in "Chansons en Crinoline"

Mme. Frances Alda, the Metropolitan Opera soprano, was the principal attraction at the third of the "Chansons en Crinoline" given by Mrs. R. W. Hawkesworth at the Plaza Hotel, New York, January 7. A special feature of the entertainment was called "The Story of a Cotton Gown" and in it Mme. Alda, attired appropriately to the theme, sang a number of Southern melodies, including Foster's "Old Folks at Home" and Ethelbert Nevin's "Mighty lak a Rose." A quintet of negro singers and Harry

BELLINGHAM, WASH., Jan. 8.—An idea of the scope of the Davenport-Engberg Symphony Orchestra's activities may be gained from the extent of its repertoire. During the three seasons of its existence not less than fifty-two compositions have been played at its concerts. In addition it has studied a large number of works not yet performed.

Among the soloists have been George Hamlin, Maude Powell, Mme. Hesse-Sprotte, Mme. Engberg and Concertmaster Charles Morse. In the December concert the assisting artist was Theo Karl Johnston.

Burleigh, the colored baritone of St. George's Church, also sang plantation songs. In another part of the program Mme. Alda sang old English and French songs, the gavotte from Massenet's "Manon" and songs by Frank La Forge, with the composer at the piano.

Columbia University Chorus to Sing English Works

Under the auspices of Columbia University, the Columbia University Chorus, Prof. Walter Henry Hall, conductor, will appear in concert at Carnegie Hall on Tuesday evening, February 2. Professor Hall will present his singers this time in two modern English works to which he gave their premier American performances in the last two years, Sir Edward Elgar's "The Music Makers" and Hamilton Harty's "The Mystic Trumpeter." Mildred Potter will sing the solo part in the Elgar work, while Clarence Whitehill, baritone, of the Metropolitan Opera Company, will be soloist in the Harty cantata. An orchestra of sixty men will participate.

Tour Planned for the Denver University Orchestra

CANON CITY, COLO., Jan. 10.—It is learned that Ernest Atkinson, violinist and former director of the High School Band, this city, has been allowed an appropriation for the orchestra of Denver University at which he now studies. The orchestra, which numbers thirty, will make its first annual Western tour in the near future. This form of public

school music is receiving much attention in Colorado. Keen interest is manifested by the students and a genuine musical stimulus is the outgrowth of these student orchestras.

Fraternal Association of Musicians Entertains

The Fraternal Association of Musicians of New York gave a concert on the evening of January 5 at the Church of the Strangers, entertaining pleasingly its members and their friends. The artists contributing their services were Mrs. Ella Idle Elmer, soprano; Hamish McKay, the Scottish baritone, and Mme. Barsescu, the famous Roumanian tragedienne. Mrs. Elmer sang the well known "Caro Nome" and Mr. McKay presented several interesting groups of Irish and Scotch folk-songs. Mme. Barsescu, after only five months' study of the English language, gave in perfect English readings from Shakespeare, and, in the original German, selections from Goethe. A. S.

Grace Fjorde Engaged for Syracuse Festival

Mme. Grace Fjorde, the American mezzo-soprano, who has been singing in opera in Germany for the last ten years, but who is now in America, has just been engaged as soloist for the Syracuse Festival next May. Mme. Fjorde is to appear there in a concert with the Chicago Symphony Orchestra, Frederick Stock, conductor.

Helen Pugh, a Columbus pianist who has spent several years in Vienna and Berlin in serious study, returned to Columbus in November. Miss Pugh's first public appearance will be in Memorial Hall, Columbus, February 15, with an orchestra made up of members of the Cincinnati Symphony Orchestra, directed by her teacher and coach, Franz Wilczek.

ABLE VOICE ANALYSIS

Mr. Stahlschmidt's Ideas Illustrated by
Singing of Pupil

An informal talk on the psychology of the old Italian school of voice production was given in New York on the morning of January 6, at the studio of Maud M. Roberts, by Edward Arthur Stahlschmidt. Many unfortunate persons who arrived late because of the cessation of traffic, due to the fire in the subway, lost much valuable knowledge to be gained from the presentation of such a humanly sane and unprejudiced analysis as was that of Mr. Stahlschmidt.

Marguerite Hobart, an exponent of Mr. Stahlschmidt's teaching and recently a member of the New York Grand Opera Company, illustrated Mr. Stahlschmidt's ideas by singing in a simple, artistic manner a group of numbers which included "Depuis le jour" from Charpentier's "Louise." A. S.

Enjoys Opera Criticisms

To the Editor of MUSICAL AMERICA:

Enclosed find my check for another year's subscription to your paper.

I find that reading your criticisms of the opera at the Metropolitan is the next best thing to being there in the flesh; and, in a way, it brings California a little nearer to New York.

Yours truly,

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Covina, Cal., Dec. 21, 1914.

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MME. ZEISLER WITH ZACH'S ORCHESTRA

Plays Rubinstein Concerto in
St. Louis Symphony Concert
of Uncommon Appeal

ST. LOUIS, Jan. 9.—The first symphony concert of the new year was one of the most interesting thus far given by the orchestra. It was attended more largely than ordinarily, perhaps, from the fact that an analysis of the program had been gone over at the newly inaugurated "Musical Tea" at Cicardi's on Thursday afternoon, when Ernest R. Kroeger explained each number in detail, assisted by Mrs. David Kriegshaber at the piano.

In the concert itself a particular element of rejoicing was the playing of Mme. Fannie Bloomfield Zeisler, the soloist. She chose the Rubinstein Concerto, with the Chopin "Minute Waltz" as an extra number and electrified her auditors with the verve and magnetism of her playing. She was given a faultless accompaniment by the orchestra.

Mr. Zach again furnished the subscribers with a novelty in the form of the Goetz Symphony in F Major. Although written many years ago it was given its first hearing here yesterday. In the matter of colorful orchestration, Mr. Goetz was ahead of his time and his symphony was received with evident pleasure. The remainder of the program consisted of Berlioz's "Roman Carnival" and a "Phantasy on a Popular Walloon Theme," by Theophile Ysaye. A word must be said of the excellent way in which Mr. Zach controlled his men, especially in the Symphony. He gave a charming reading of this work and it is to be hoped that he will repeat it next season.

At last Sunday's "Pop" concert Mr. Zach chose a program of numbers by Chopin, Rimsky-Korsakow, Verdi, Gounod and Tchaikowsky, including also a delightful composition of his own, "The Harlequin's Wedding," a stirring rhythmic waltz beautifully orchestrated. It was heartily applauded. The soloist was Raoul S. Bonnano, baritone, who

gave a good account of himself in several operatic arias and one song.

Hattie Gooding's ability as a local manager was attested when less than fifty persons presented tickets at the door of the Odeon, on Thursday night, when Mme. Schumann-Heink's concert had been cancelled. Through her excellent press work and constant use of the telephone and telegraph, Miss Gooding notified all her local and out-of-town patrons of the sudden indisposition of the diva, who arrived that morning suffering from a severe cold. She will appear on January 18.

Delightful singing was given the same night by the Woman's Choral Club of Ferguson, interspersed with vocal solos by Allie Howard and piano solos by Pasquale Tallarico. The attendance was good.

Victor Lichtenstein has announced a series of three "Sonata Evenings" to be given with Edna Stoessel, pianist, who has just returned to this city after many years of study abroad. They will be assisted by Mrs. Lichtenstein in *lieder*. Mr. Lichtenstein also announces a very interesting course of ten lectures on "Musical Appreciation from the Standpoint of the Amateur" at Temple Israel, given at the suggestion of Rabbi Harrison. H. W. C.

WORKS OF OMAHA MUSICIANS

Messrs. Kelly and Landsberg Represented in Temple Program

OMAHA, Jan. 8.—A concert at Temple Israel on Tuesday evening brought before the public Lina Elsworth Dale, the possessor of a charming soprano voice; Louise Shaddock Zabriskie, violinist; Vernon C. Bennett, organist, and Sigmund Landsberg, accompanist. Aside from the interest aroused by these artists the program was a memorable one in that it included two new compositions by Omaha composers.

"The Lord Is My Shepherd," by Thomas Kelly, a serious, reverential work, was beautifully sung by Mrs. Dale. The new Violin Sonata from the pen of Sigmund Landsberg was played with beautiful tone and musicianship by Mrs. Zabriskie, accompanied by the composer, and proved to be a work of large proportions with the interesting thematic material of the several parts admirably worked out. E. L. W.

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SARAMÉ RAYNOLDS, who has been engaged for leading dramatic soprano rôles, with the National Opera Company in Los Angeles, San Francisco and San Diego, returns to America after two years in opera in Italy. Her successes have been unequivocal in such operas, as "Lucrezia Borgia," "Andrea Chenier," "Fedora," "Ebreia," "Tosca," "Lohengrin," "Cavalleria Rusticana," etc.

SOME ITALIAN CRITICAL COMMENTS

"Miss Saramé Raynolds—the protagonist of *Lucrezia Borgia*—has a beautiful voice and excellent schooling; and, although very young and on the stage only two years, she sang with great security and ease a part that is extremely fatiguing. She rendered splendidly and with a most efficacious dramatic accent the final divine duet with the tenor to which the soprano is often too tired to do justice."—*The Sesia, Vercelli*.

"Of the singers we give the preference to that excellent artist Miss Saramé Raynolds—a soprano with a beautiful voice which she uses with great expression and skill. As an actress she is most effective and interprets the part with the passion and 'hauteur' that are necessary to the aristocratic personage of *Lucrezia Borgia*."

"The distinguished artist was applauded after the aria 'Come è bello'; in the duet and trio of the first act; and in the second act greatly impressed the audience with her dramatic force."

"To the excellent artist we offer our sincere congratulations and wish her the continuation of her well-merited successes."—*Radical, Vercelli*.

"Referring to the artists—the protagonist, Miss Saramé Raynolds, made a true success. Although on the stage a very short

time, she was able to meet and overcome with ease the difficulties of a part—which is full of pitfalls even to a mature artist—and of an enormous range. She succeeded in putting into the principal points a dramatic accent which greatly moved her audience."

"Miss Raynolds possesses a voice of unusual strength in the high register, of a beautiful quality and very true; very sure in the emission. Her phrasing, although a foreigner, is very clear and gives to her singing all the power of the strong passions of the *Borgia*. Her beauty, enhanced by the gorgeous costumes of that epoch, made more realistic the fascination of the character she represented."—*Journal, Vercelli*.

"After Miss Raynolds' great success in the 'Ebreia' at Pinerolo she was re-engaged by the same impresario to sing *Lucrezia Borgia* at Vercelli. The young and accomplished artist won a complete triumph in this arduous part—which was of great credit to her. It is not necessary to have a profound knowledge of music in order to recognize all the difficulties of this opera of Donizetti. Certainly there are few other sopranos of the present day who have the voice and the ability to sing it with ease. Miss Raynolds overcame the difficulties of the part with great brilliancy. She proved herself an excellent singer and a clever actress and was most enthusiastically applauded at the 'Première' and during the whole season."—*Rassegna, Milan*.



ZITHER IN CHICAGO SYMPHONY CONCERT

Lends Touch of Novelty to "Popular" Program—Admiration for Art of Casals

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 11, 1915.

SINCE the Century Opera Company has departed musical Chicago has settled down to a round of concerts and recitals. In the week just past perhaps the most important event was the season's first appearance here of Pablo Casals, who was the soloist Friday afternoon and Saturday evening with the Chicago Symphony Orchestra. The pair of concerts at which he appeared were among the most interesting of the season and Señor Casals was in large measure responsible for this.

The great Spanish virtuoso has, besides a temperamental nature and a refined manner, a style which is remarkable for its preciseness and for its suavity, and a tone which transcends the quality usually associated with his instrument and which takes on an infinite variety of color and volume. He chose the Lalo Concerto in D Minor for his medium, and this work, mingled with Spanish color in theme and rhythm, gave him scope for a brilliant exhibition of his art. This concerto has been heard here several times before, but it took on an entirely new aspect as performed by Mr. Casals. Not only the audience, but the members of the orchestra, including Mr. Stock, paid homage to his playing by recalling him many times.

The program contained another attraction in the "Music for Orchestra," by Rudi Stephan, a native of Worms. Though this composer has written a number of symphonic pieces, this was the first to be heard in America. It proved to be a work of ultra-modern tendencies. Somewhat more heavily scored than the modern French symphonic pieces, it has many novel and effective instrumental combinations. Its varying moods are expressed in one movement, and the tonal contrasts and rhythmic variations held the attention of the listeners constantly.

Of the more familiar selections of the afternoon the Brahms F Major Symphony was given with exceptional warmth and inspiration. The Overture, "Fingal's Cave," by Mendelssohn, and the first movement of the Karl Goldmark "Rustic Wedding" Symphony, played in memory of the composer, were the other numbers.

Zither playing is rarely heard nowadays, except in the Tyrol, or in those communities in America where symphonic music is not included in the regular fare of music-loving people. To hear it, therefore, at one of the Chicago Symphony Orchestra's "popular" concerts, was certainly something of a novelty.

Years ago, about forty, I should say, the zither was often heard in New York, before the days when pianos were so common a possession. Theodore Thomas was fond of the Strauss waltzes, and I remember hearing a zither solo, or rather obligato, to the identical Strauss waltz, "Legends from the Vienna Woods," which Mr. Stock put on his "popular" program last Thursday evening, and I cannot recall having heard it during the long lapse of years between.

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Clarence Eddy.



Clarence Eddy has been for many years one of the leading figures in our musical life, and a concert organist of wide reputation.

Carl Baier was the soloist last Thursday evening and the Strauss number was placed in the second part of a program which could not easily have been excelled for charm. Besides playing the obligato for the waltz he was also heard in the solos of Lumbye's "Dream Pictures." Both these pieces elicited a storm of applause for Mr. Baier and the orchestra.

Nicolai's overture to the "Merry Wives of Windsor," the *andante* from Mozart's Symphony in G Minor, presented to satisfy the hankers after the classical, two movements from Bizet's suite, "L'Arlesienne," No. 2; d'Albert's scintillating overture, "Der Improvisator"; two sections from Goldmark's "Rustic Wedding" Symphony, "In the Spinning Room," by Dvorak, and the prelude to Saint-Saëns's "The Deluge," all made a very entertaining program, and gave effective oppor-

tunities to Carl Baier, the zither virtuoso; Harry Weisbach, concertmaster; Albert Quensel, flautist, and Walfried Singer, harpist, to display the excellence of their art.

Under the auspices of the Orchestral Association of the University of Chicago, the Chicago Orchestra, under the direction of Frederick Stock, gave the following program at Leon Mandel Hall last Tuesday afternoon: "Coriolanus" Overture, Beethoven; Symphony No. 1, "Rustic Wedding," Karl Goldmark; "Invitation to the Dance," Weber-Weingartner; "Mock Morris" and "Shepherd's Hey" Dances, Grainger, and Liszt's Hungarian Rhapsody, No. 12.

MAURICE ROSENFELD.

Hjalmar von Dameck, the violinist, late of New York, assisted the Willy Hess Quartet at its last concert in Berlin.

Edna Dunham in Many Concerts

Edna Dunham, the young New York soprano, who has been filling many concert engagements under the management of the Music League of America this season, sang a private recital in New York on January 11 and on January 15 appeared in recital at Westminster College, New Wilmington, Pa., where she had great success. The recital was a re-engagement, the result of her successful singing of the "Messiah" there last year.

Jacques Hoffman, violinist of the Boston Symphony Orchestra, and Harold Randolph, pianist, gave a recital at the Florestan Club, Baltimore, January 5.

Heinrich Hensel, the tenor, sang at a recent Wagner concert in Berlin.

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New York, January 16, 1915

POSSIBLE EFFECTS OF CARUSO'S DEPARTURE

It is well to avoid too great a stress on the impending departure of Mr. Caruso. To a multitude the withdrawal of the great tenor at the very height of the operatic season has assumed in advance the proportions of a veritable calamity. In the estimation of these the fundamental *raison d'être* of operagoing will have ceased to be after the idolized singer has made his last appearance and what follows after will be regarded by them as stale and unprofitable. Now the circumstance of the Monte Carlo contract is undoubtedly regrettable, but it is far from being of catastrophic dimensions. It may, in fact, enforce a salutary lesson.

Caruso is a very great singer and often a true artist. But for more than a decade the local public has worshipped him as a fetic. The history of music shows convincingly that singer worship is bound to react more or less disadvantageously upon art *per se*. It was so in the eighteenth century days of Farinelli, Senesino, Caffarelli and the rest, and the adoration of great voices in the nineteenth was largely responsible for the operatic enormities of Donizetti, Rossini, Bellini, Meyerbeer and others who degraded a noble art form to the level of an empty show. Modern composers are too wise to pander unreservedly to the vocal capacities of singers, but a beautiful voice is prone to ravish the senses of the crowd and so regulate its attitude that the work interpreted is relegated to a distinctly subsidiary place. And this tendency can readily be noted in this very locality. The "man in the street" knows of opera because of Caruso, and not vice-versa, as one would have it. Only too many people will, alas, hear "Aida" and "Bohème" with the same equanimity and contentment of spirit, for Caruso sings both and that fact appears empowered to raise Puccini's lush

and sugared melodies to the artistic level of the full-throated utterances of Verdi's flaming genius.

The Metropolitan has provided much alluring fare to serve the public after the tenor's withdrawal. Let it be hoped that the public will essay to drown its sorrows in whole-souled communion with the spirit of such masterpieces as are offered it rather than with the personalities of their interpreters. If the musical instincts of the populace are really deep-seated it will presently be moved to a joy in the contemplation of great works such as it has never experienced in applauding the famous tenor. Mr. Caruso's temporary retirement from the local field can be made, under such conditions, a disguised blessing.

ADVANCEMENT THROUGH REVERSION?

One fact above others must impress those who read Amelia von Ende's engaging article on the German song composer, Eugen Haile, which appeared in last week's issue of MUSICAL AMERICA, namely, the stress which Haile seems to lay on the need of the art of music to "retrace its steps in order to renew its life upon a firmer and more wholesome basis." "Music has," he further believes, "to become once more spontaneous and genuine, simple and pure. It must come from the soul and appeal to the soul." The music of to-day lacks the last named qualifications, according to this composer. But he lives in fervent expectancy of its spiritual regeneration.

Now, Mr. Haile's stand in regard to much of the musical output of the past decade or two is undeniably well taken. A great proportion of recent composition has indeed been lamentably wanting in spontaneity, purity and spirituality. Music has developed outwardly without a corresponding assertiveness of inward growth and validity of subjective impulse. The quickening of its real life force must come, be it to-day or to-morrow. But it is not so certain that the renewal of life-giving elements is to be achieved by a retracement of its course as Mr. Haile seems to anticipate. Evolution does not operate by reversion and what can be construed as an advance and in any respect a betterment of previous conditions cannot be discarded in the name of progress. The same great fundamental principles of universal existence, must, it is true, find expression in the art of one age as of another, though the forms of their presentation undergo measureless change. But whatever has been devised effectually to further this end cannot be abjured on the plea of simplicity. It is this fact which made vain Felix Weingartner's pleas for a return to Mozart, and which likewise weakens Mr. Haile's case. Music must indeed "come from the soul and appeal to the soul," as he contends. But to renounce the elements wherewith evolution has dowered it is not the means of attaining this inevitable end. Having endured the spiritual experiences of one age it becomes impossible to return to the conditions of a previous one.

CARL GOLDMARK

Hungary lost one of its most distinguished musical creative artists in Carl Goldmark, who died in Vienna January 3. The veteran composer, who lived to the goodly age of eighty-five, was with Camille Saint-Saëns, one of Europe's "grand old men," and was regarded with respect and veneration by the entire musical world. He was one of the young and enthusiastic *Wagnerianer* in the days when the music of the Bayreuth master was considered "noisy," "unintelligible" and without beauty of conception or design. He labored valiantly for the music of Wagner and did much to aid its being listened to with serious attention at a time when it aroused severe antagonism.

He had a fine melodic gift and an unusually plastic orchestral technic. What he wrote for the orchestra is done with mastery and a command of all legitimate means. He was perhaps not as original a composer as he was an able one. Yet his place in the hall of fame seems secure, for his works are to-day quite as popular as they were a decade or two ago. And it must not be forgotten that his interests were broad and that he was a man of pronounced literary gifts. The musical world pays its homage to this fine spirit, which worked tirelessly for the best in the tonal art throughout his long career.

Scarcely had the year 1914 come to a close when Carl Goldmark died. Nineteen-fourteen was the parting of the ways for a roster of eminent musicians. It took from us the singers Lillian Nordica, Putnam Griswold, Emil Fischer, Pol Plançon, and the composer Giovanni Sgambati. All of them had achieved notable successes, had contributed in no insignificant manner to their particular branch of the art. Consolation is, however, afforded in the knowledge that, barring Putnam Griswold, whose premature passing will ever be a cause for lament among music-lovers, they were all granted a long lease of life, in which they had time to win their spurs as distinguished apostles of the art of music.

PERSONALITIES



Rudolph Ganz and Pupils on Shipboard Practising on an Imaginary Piano

Rudolph Ganz, the Swiss pianist, who is now concertizing in this country, came to America after the war began, arriving just in time for his appearance at the Worcester Festival. He was accompanied to this country by a number of pupils who had been with him in Europe, and who took advantage of his presence to study his technical method in the manner shown in the snapshot.

Leginska—Ethel Leginska, the English pianist, bears the distinction of having been engaged to appear in six concerts this season with the New York Symphony Orchestra.

Jörn—Karl Jörn, the distinguished tenor, formerly of the Metropolitan Opera Company, is making a venture into vaudeville. He began an engagement at the Palace Theater, New York, two weeks ago.

Ware—One of the numerous hobbies of Helen Ware, the violinist, is the pursuit of athletic recreation. So proficient has Miss Ware become in various sports, notably tennis and swimming, that she has won a number of medals.

Kurt—It is believed at the Metropolitan Opera House that Mme. Melanie Kurt, the Wagnerian soprano, who is booked to join the company for the latter half of the season, is now on her way to this country on the *Rotterdam*, which left the other side for New York on January 8.

Delna—By her appearance in Paris on January 10 Mme. Marie Delna, of the Paris Opéra Comique and a few seasons ago a member of the Metropolitan Opera Company, disproved a report that had been started by a Belgian newspaper to the effect that she had been killed while engaged as a nurse along the battle line in France.

Lyne—"Daintiest of prima donnas—a vision in rose and white," is the way an exuberant critic in Buffalo recently described Felice Lyne. The little soprano's winsomeness has called forth quite as much comment as her singing. Miss Lyne is making her home in New York this Winter, she and her mother having taken apartments in an uptown hotel.

Leginska—When Ethel Leginska, the young English pianist, came to this country, her first engagement was theatrical. She was sent to Montreal to play piano between the acts. The engagement was a short one, for the audience forgot to talk during her part of the program and the applause was so hearty that the actors saw that the performance was discontinued.

Verlet—Since her arrival in New York, Alice Verlet has been looking for American songs and says that she has been rewarded by finding some charming ones, of which one is Harriet Ware's "Sunbeams." Mlle. Verlet and Miss Ware are working on the song together, and the prima donna is to introduce this and other American songs abroad on her return to France next Summer.

Bégué—Bernard Bégué, the French baritone of the Metropolitan Opera Company, is a restaurateur of some distinction among a circle of singers and artists, although the latter fact is not widely known. Mr. Bégué recently decided to turn his marked culinary predilections to a practical end and several prominent Metropolitan artists raised a purse to start the singer in his enterprise.

White—When Roderick White first approached César Thomson for training, the eminent instructor declined to accept any more pupils or even to grant a hearing. However, by persistent efforts a hearing was obtained, and a few days later Mr. White received a letter stating that Mr. Thomson had rearranged his plans so as to include young Roderick among the chosen few. Later the master expressed the desire of having the youthful violinist accompany him to Italy for the Summer, where, he said, he could talk to him not as master pupil but as artist to artist.

Elwes—Gervase Elwes, the English tenor, who was due back in England this week, after his brief American season, has three sons serving in the British army and one in the navy, and it was to be near them that he refused to continue his stay in this country. His youngest son, sixteen years old, is a midshipman and had been assigned to the battleship *Formidable* which was sunk by a submarine. Whether or not the lad was on the ship when it was blown up is not yet known, however. He was to have been transferred to another vessel about that time.

POINT and COUNTERPOINT

THOSE unhappy mortals who have never been within the walls of the Metropolitan Opera House may go there by proxy through the medium of a double-page cartoon by the versatile Hy Mayer in *Puck*.

Among the "scenes and behind scenes" observed by Mr. Mayer are "Italy's standing army" at the standees' rail and the Metropolitan menagerie, with Signor Gatti training the geese from "Königs-kinder," the "Lohengrin" swan, the parrot and monkey of the "Rosenkavalier" first act, the "Rheingold" worm, etc. The transformation of Alfred Hertz from "to-day" to "when a student" is accomplished by shifting the conductor's luxuriant beard to the position of a bristling pompadour.

Many other things are depicted, but how did the cartoonist ever come to overlook those exponents of the iron hand—the claque?

Miss Hazel Schoonmaker, teacher of piano. Special pains given to beginners. (Advertisement in *Port Jervis Gazette*.)

Cramps, we hope.—*Baltimore Evening Sun*.

At a performance of "Faust" in Cork the basso who enacted the part of *Mephistopheles* was so stout that the trap door was too small to permit his descent to the infernal regions, and all of his body above the waist was still visible above the stage.

One of the gallery gods, noticing his dilemma, exclaimed:

"Begorra, the place is full!"

Chief Editor: "Look here, Sharpe, here's a fiddler been hanged for murder. How shall I headline it?"

"How would 'Difficult Execution on One String' do?"—*Peabody Institute Bulletin*.

It was at a recital. The pianist was embarked upon an ambitious program. The single individual present who had paid for his ticket turned to his right-hand neighbor, who, obviously by his bored and superior air, was a music critic.

"Beg pardon," said the individual, "but isn't that last number something of Chopin's?"

"It is," replied the critic, morosely, "when somebody else plays it."

Andrew Carnegie has prepared a list of the twenty greatest men in history. One of the twenty, Thomas A. Edison, calls it a "steel-maker's list." It is made up chiefly of inventors and discoverers, but nary a musician. Surely, the donor of countless church organs and the music halls of two cities might have included:

Caruso, inventor of the sob as an operatic thrill.

Paderewski, discoverer of a halo of hair as a concert asset.

Richard Strauss, inventor of aural punishment in orchestral form.

Oscar Hammerstein, inventor of operatic war.

And sixteen others.

But why limit greatness to the men?

Somebody connected with the Metropolitan complained to a city official the

other day about the subway blasting that goes on near the opera house. "It disturbs the audiences," he said.

"Put on Wagnerian operas and they won't hear it," replied the official.

* * *

Apropos of Franz Lehar's being taken prisoner by the Russians, the *New York Evening Sun* suggests: As a Cossack atrocity they might stand him up against a wall and hurdy-gurdy him without quarter with "The Merry Widow" waltz.

* * *

A visiting scientist informed a Philadelphia audience that perfected phonetic apparatus will in a few years "enable the musical critic to judge an opera or a concert intelligently without leaving his own fireside."

This "criticophone" would have one good result: It would remove the necessity for the blasé and wearied critic's walking out in the midst of a performance. If he couldn't endure the singing any longer he might simply remove the head-receiver.



Criticism by Wireless at Home

Let's suggest a supplementary device—a telegraphic typewriter by which the critic might transmit his criticism to the editorial offices as the performance progressed.

* * *

Percy Rector Stephens related the following the other day to the members of the Beethoven Society, of which he is conductor, to illustrate a point during rehearsal:

Old German Singing Teacher: "You know I have a pupil and she sings. Mein Gott! I play on the piano for her on the black keys and on the white. But she's always off; I think she sing in the cracks."

* * *

From the newest column conductor, Eastwood Lane, with his "Modulations" in the *Opera News*, we glean this bit: A well-known metropolitan choral con-

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ductor was once holding voice trials preliminary to the organization of a colored choral club of jubilee singers. One of the soprano applicants was extremely reticent when asked to sing a scale. Finally the director, becoming impatient, asked: "What's the matter—don't you sing?"

"Well," she hesitatingly replied, "not puhsonally."

A CLUB'S INGENUITY

Resourcefulness in Beethoven Concert—Herma Menth's Success

Resourceful is evidently an adjective that one may aptly apply to the new Beethoven Society, judging from an incident at the organization's third musicale at the Waldorf-Astoria, New York, on January 9. When Eugene Cowles appeared for an encore after his song group, Mrs. James Daniel Mortimer, the president, announced that there was a general request that the basso sing his "Forgotten." Mr. Cowles explained that he had not brought the music with him. A few minutes later, when Mr. Cowles made another appearance, Mrs. Mortimer announced: "We have just sent around the corner and bought two copies of 'Forgotten.'" Thereupon the basso delivered his widely known song.

Besides his solos, which included several of his own songs, Mr. Cowles formed part of the Eugene Cowles Male Quartet, along with Roy Steele, Horatio Rench and George Fleming. They exhibited a well-balanced ensemble in various numbers, among them Buck's "In Absence," Spross's arrangement of the Dvorak Humoresque and the Bullard "Winter Song."

Decided was the success scored by Herma Menth, the young pianist, who proved her worth as a Liszt interpreter with her brilliant virtuosity in the "St. Francis Walking on the Waters" Legende. She also encompassed all the

difficulties in the Schulz-Evler "Blue Danube" Paraphrase, adding Ole Olsen's "Papillons." Other pleasing contributions to the program were made by Margaret O'Hearn, mezzo-soprano, one of the society's choral members, and Rena M. Lazelle, soprano. Arthur Clyde Leonard was the efficient accompanist.

K. S. C.

The eighteenth series of Monday afternoon organ recitals on the Newberry organ, Woolsey Hall, began on January 11 and will extend through to March 29. The entire series of recitals will be given by Prof. Harry B. Jepson. Organ recitals free of charge and open to the general public will be given by Professor Jepson in Woolsey Hall on eight Sunday afternoons, from January 10 to February 28.

Julia Culp will give a recital in Æolian Hall, New York, on the afternoon of January 30.

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MR. BAUER GIVES FOURTH N. Y. RECITAL

Popular Pianist Again Attracts
Large Audience to Aeolian
Hall

Harold Bauer's fourth New York recital in New York this season took place on Saturday afternoon in Aeolian Hall. That a pianist can within a few months give four recitals in New York and attract such large audiences as has Mr. Bauer is a fact which speaks eloquently for itself. The truth of the matter is that serious students of the pianoforte have ever found in his playing those qualities that inspire and enlighten them and it is no wonder that his audiences hear his work with signal devotion and intelligent appreciation.

On Saturday his program offered the Bach Prelude and Fugue in D Major; Mozart's Sonata in F Major; Beethoven's Appassionata Sonata; Schumann's "Scenes from Childhood"; Chopin's Ballade in G Minor; the Gluck-Brahms Gavotte; Daquin's "The Cuckoo," and the Etude en forme de Valse by Saint-Saëns.

At this late day it would be superfluous to enter into a dissertation concerning the manner in which Mr. Bauer plays. It is sufficient for the purpose at hand to record that he was in his best form, always the absolute master of his task, always interesting, always sane and always mindful of the poetic values. At the close of the program he granted a number of encores. K.

Kreisler Again Plays to Capacity Audience in Boston

BOSTON, Jan. 10.—Fritz Kreisler played for a second time at a Sunday afternoon concert, and for the third time this season in this city to-day in Symphony Hall and again attracted a capacity house. The aisles were choked with those who stood, the stage was filled with seats, so that there was left only room for the violinist and his accompanist. No need at this time to discuss Mr. Kreisler's art. He performed pieces

by Vivaldi, Corelli, Beethoven, Bach, Dvorak and Kreisler, was applauded furiously and long, as often as there was opportunity, and played a number of encores with his customary graciousness. So many still desirous of hearing Kreisler have been unable to get tickets that he will give a third Sunday afternoon concert on the 24th. O. D.

FIRST WAGNER CONCERT OF METROPOLITAN YEAR

Gadski, Sembach and Goritz the Soloists
—Orchestra's Numbers Stirring
Performed

The Wagner concerts given two or three times during the season at the Metropolitan Opera House are real joys to the serious music lover, and occupy a distinctly higher artistic rank than the usual miscellaneous Sunday evening affairs. Indeed, there are not a few Wagner enthusiasts who have long preferred—and with reason—to hear a Wagner program done by the Metropolitan orchestra than by most symphonic organizations, which, strange to say, do not give this music with the bold sweep and heroic breadth of style which the players at the opera house command.

The first of these Wagner evenings took place last Sunday before a huge audience that filled several additional rows of seats placed over the orchestra pit. Mme. Gadski and Messrs. Sembach and Goritz were the soloists, and Mr. Hageman, who is developing into an extremely interesting conductor, presided over the instrumental forces.

In excellent voice, the soprano sang "Dich Theure Halle" and the "Liebestod." Encores were not barred at this concert as they have been in the past, so she added the "Valkyrie Cry," which she was obliged to do twice over. Mr. Sembach gave the "Lohengrin" Narrative, the "Prize Song," and, as an extra, Siegmund's Love Song. Mr. Goritz delivered "Die Frist ist um" tellingly, supplementing this with the "Evening Star."

The orchestral numbers, most stirringly performed, consisted of the "Meistersinger" and "Flying Dutchman" Overtures, "Siegfried's Rhine Journey" and the "Huldigungsmarch." H. F. P.

LUCREZIA

BORI

SOPRANO

METROPOLITAN OPERA COMPANY

Miss Bori's great successes in Opera have been duplicated by her remarkable triumphs in Concert. At her recent Boston appearance she received an ovation.

The Boston papers say:—

BOSTON POST (By Olin Downes)

"Miss Bori had appeared repeatedly, with pronounced success, at the Boston Opera House. But she had never sung in Boston as beautifully, as eloquently, as she sang certain airs by Puccini and Wolf-Ferrari yesterday afternoon.

"Miss Bori was not only in the vein, musically speaking, she was in high spirits. She was playful, kittenish, on the stage, and her costume was decidedly of the mode.

"Never had we heard this Puccini music sung with such beauty of tone, such characteristic sensuousness and abandon. One may or may not like the stuff, but that is the way in which it should be sung. Technically and as regarded tonal quality, we had never heard this young singer of celebrated talent and natural gifts to such advantage. Every tone was of the utmost purity, perfectly placed and colored, with consummate art. The voice was aglow with contagious youthful emotion.

"We are not Puccini enthusiasts, yet if Miss Bori should show signs of another performance such as that of yesterday, we would go very far to hear her, whatever the tune."

BOSTON EVENING TRANSCRIPT (By H. T. Parker)

"Miss Bori is ripening into her young prime. Her voice has now become of exquisite and individual timbre—clear and bright without a trace of hardness; a voice sensitively answering in its coloring to every play of music or of feeling. Young beauty, fresh and soft and radiant, and young emotion, warm, quick and true, dwell side by side in it. And the beauty is the finer and the emotion the more to be felt by those that hear, because with each year that Miss Bori returns hither, more artful and expert mistress of the ways of song. She can suffuse her music with a sensuous loveliness of tone that is all fine sensibility seizing, heightening and transmitting the feeling behind. More and more the subtler artifices of song, especially in the coloring of her tones and in the upbearing, the unfolding and the spinning of her song from phrase to phrase, are at her command. A personality that seemed at first only negatively interesting to watch at play upon music and personage and drama, has flowered into alert sensibilities and persuasive charms. Her Latin warmth and frankness and freedom tell only the more because they have now gained the poise of the cultivation and the artistry that know no land. Miss Bori has blossomed, as it were, in our own operatic garden."

THE BOSTON HERALD (By Philip Hale)

"It is not necessary at this late day to praise the voice and the art of Miss Bori. When she first visited this city she made an impression that has been lasting, confirmed by each appearance. Again her pure and sympathetic voice, her operatic skill, her musical phrasing, and her personality aroused enthusiasm."

THE BOSTON GLOBE

"Miss Lucrezia Bori, descended from that infamous ancestor named Borgia, has already proved herself to be an amiable young person, gifted above the ordinary by nature and with uncommon skill in dramatic song. Her Butterfly remains the most illusive and moving characterization of that rôle in voice and action observed in the five seasons of the Opera House. Yesterday she sang Manon Lescaut's air and a group of Spanish songs. Her voice is now one of rare beauty. A poignant intensity of tone gives an emotional quality to the upper register, especially in singing only of moderate loudness. Maturity of years should be allowed to give a volume to this part of the voice, for which Miss Bori can well afford to wait. The medium has clearness and flexibility. As with vocal skill, so with breadth of vocal art, this young singer has made rapid advancement in the past two seasons."

THE BOSTON JOURNAL

"The favorite of the quartet was Mme. Lucrezia Bori, the young Spanish soprano, who has made a prominent place for herself here. During the last two years she was the most welcome 'guest' singer at the Boston Opera House. She must have recalled Miss Farrar to many yesterday, with her extremely modish raiment, her ingratiating personality and her artistic style of singing."

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THE TEXAS COMPOSER

Horace Clark of Houston, in Address Tells What Has Been Done and What Remains to Be Done Among the Creative Geniuses of His State

AT the banquet of the musicians and music teachers of Houston, Texas, at which the editor of MUSICAL AMERICA was the guest of honor, a number of notable addresses were made. Among them was one by Horace Clark, distinguished music teacher and composer, who responded to the toast, "The Texas Composer" as follows:

"Here's to the Texas composer; may Heaven sustain him, for the public does not!"

"I do not know why the committee asked me to respond to this toast unless they felt that one of the real composers here present might feel a delicacy in talking about himself. While I who dwell 'without the pale' might be safely entrusted to talk with that facile insouciance characteristic of those who talk about something of which they know nothing.

"Did you notice that phrase 'without the pale'? Well, I want to say that I use it advisedly, for I have written recently a mammy song called 'Aunt Sally.' So I have been cast into the outer darkness by the musical fraternity, forever barred from an association with the elect.

"Personally I know but little about the works of Texas composers scattered throughout the State. I can only say that I am proud of the scholarly work of our own Mr. Corbett, and Mr. Huffmaster, Mr. John, of Dallas, Mr. Steinfeldt, of San Antonio, who form a group of which Texas should be proud. As to my own efforts I have no illusions. What I have done is only an effort to fill what, during my experience as a teacher, I have felt to be the student's need at a certain stage of progress.

"It may be safely asserted, however, as a generality, that the American composer at large (and in this term I include the Texan) has not yet found himself. He has not struck the note that shall go sounding down the ages. But if he has not blown a blast that posterity can hear, he is doing something right

now of more immediate and practical value. That is, he is writing in the vernacular of the democracy of our United States. In other words, he is writing music that the plain people can understand and enjoy.

"If we are to develop the taste of the



HORACE CLARK

A Representative and Successful Composer and Teacher of Music in Houston, Texas

public at large, raise its standards, create its ideals, we must begin first by appealing to it in a language that it can understand. Trusting to the process of 'silence and slow time,' as Keats puts it, to bring an intelligent appreciation and understanding of the great music of the world. This, I believe, our native composer is realizing, for he is already beginning to write up to simplicity. Did you get that? 'Write up to simplicity.' That is a difficult thing to do, and any of you who have followed the trend of musical thought during the last decade will realize that music cannot go much farther. It must come back to a simpler form of expression.

"Amid the clamor and cacophony of the Futurist, the Cubist, the Impressionist and whatever other names the ultra-moderns give themselves, we listen in vain for the simple note.

"Don't you think most of us agree with Hamilton Mabie, that 'all art is an effort of the spirit to express itself in the language of beauty'? I sometimes wonder if the musical world is ready yet to accept, as final, only daring originality, a sort of uncanny harmonic invention, as synonyms for beauty.

"Somehow I feel that it is now waiting for a man to arise who can combine nobility and beauty of thought with clarity and simplicity of expression, as in the music of the old masters. Let us hope this man may be a Texan, either Mr. Huffmaster or Mr. Corbett.

"Now just a word as to the character and quality of the work our own composer is doing. Did it ever strike you how much the creative mind is influenced by its environment; how often its thought is the reflection of the spirit of the life which surrounds it? Much of the seriousness, dignity and religious quality of Bach's music can be traced, I think, to the religious atmosphere

which enveloped him during the many years he was connected with the Saint Thomas Church in Leipsic. So do we feel, I think, that our own composer is a product of environment. As a people we are so in the grip of commercialism, so busy at the turbulent, maddening task of money-getting that the arts through which culture is best expressed have had little chance to take firm root among us. As we know, culture in any form is of slow growth; and music, the very efflorescence of that word *Kultur* so significant to the German mind will be the last to come into its own. But that this is gradually coming to us right here in Houston may be illustrated by a fact which will perhaps interest our guest, Mr. Freund. The 'Treble Clef' club of this city contemplates a mid-winter concert devoted entirely to the works of Texas composers. This is a sign that they are now doing something worthy of public recognition.

"When the heaven of musical culture now working in the lives of our own people here in Texas shall have completed its task, we will find that the Texas composer and teacher has done his part. I add the word teacher, for it is as a teacher that he is doing the real educative work. Not in the glare of the public arena, but in the seclusion of the studio, he is laying the foundation for the knowledge and understanding of good music in the minds of those who are to be the musical public of the future—a public that will make the Texas composer not only a possibility, but a reality, for he will have an incentive to do his best."

NEW STRING QUARTET HEARD

Kasner Players Show Ensemble Fitness in East Orange, N. J.

EAST ORANGE, N. J., Jan. 9.—An opportunity was afforded local music lovers last evening of hearing a new string quartet of considerably more than average ability. The occasion was a concert for the Belgian Relief Fund given in the auditorium of the South Orange High School by the Kasner String Quartet. This organization has as its members Jacques Kasner, first violin; Arthur Judson, second violin; Thomas C. Cummings, viola, and Russell B. Kingman, cellist. They were assisted in the Schumann Quintet by Mrs. E. W. Heilig, pianist. The quartet was heard also in the F Major Quartet (the "American") of Dvorak.

In its ensemble the quartet was well nigh perfect. There was careful attention to shading and evidence of particularly thorough rehearsals. The audience was quick to demonstrate its pleasure in the work of the quartet and compelled the members repeatedly to bow their acknowledgments. In two cello solos, "Romance," by Debussy, and the Beethoven Minuet, Mr. Kingman demonstrated his real artistic ability. He possesses a virile tone and ample technique. Mr. Kasner played the Kreisler "Pavane" and the Wieniawski "Polonaise," D Major, in a manner that compelled a veritable outburst of enthusiasm. Both Mr. Kasner and Mr. Kingman responded with additional numbers. Mrs. Heilig, in the quintet, displayed thorough musicianship and as an ensemble player proved commendable. S. W.

STOKOWSKI CONCERT OF UNUSUAL CHARM

Elena Gerhardt Soloist with Philadelphia Orchestra—A Striking Beethoven Reading

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, January 11, 1915.

THE playing of Beethoven's Fourth Symphony, and the appearance of Elena Gerhardt as soloist, combined to make the program presented by the Philadelphia Orchestra at its Friday afternoon and Saturday evening concerts last week, the twelfth pair of the series, one of the most attractive of the season thus far. The Beethoven symphony is less familiar here than others of the group of nine, and there was genuine satisfaction in listening to its noble strains, so felicitously delivered under Mr. Stokowski's baton. In fact, the work was given quite in the best manner of the organization, the *adagio* being played with especial beauty of tone and emotional significance.

The program opened with another Beethoven composition, the "Fidelio" Overture, and, apart from Miss Gerhardt's first number, the remainder was all Wagner. The soprano again delighted with the refinement, sympathy and artistic completeness of her singing, giving first, with deep feeling and dramatic intensity, an aria from "Der Widerspanstigen," by Herman Goetz, but imparting even more enjoyment to her audience in the presentation, as her second number, of a group of three songs by Wagner, "Stehe Still," "Träume" and "Schmerzen." Of these, the familiar "Träume" was most impressive, because it best served to show the rare beauty of Miss Gerhardt's *mezza voce*, her ability to modulate her tones to a mere breath and still maintain an unbroken thread of beautiful sound. The depth of emotional feeling which she puts into music of this variety is most striking. It is not so much the quality of this singer's voice, nor its power and range, as the most skillful and felicitous manner in which she uses it, and the rare artistry in all that she does, that makes listening to her always a pleasure and a satisfaction.

Preceding and following the soloist's songs, Mr. Stokowski offered the prelude to the third act of "Der Meistersinger," and the overture to "The Flying Dutchman."

The orchestra will this week begin rehearsals of the different choruses for the performance of Mendelssohn's "Lobgesang," which is to be given on the evening of March 4, and which Mr. Stokowski plans to make the biggest event of the orchestra season. At another special concert, on a date to be announced, a Tchaikovsky program is to be presented, the "Pathétique" Symphony and the "1812" Overture to be given together for the first time by the orchestra. The proceeds of this concert will be for the pension fund of the organization.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A CHARMING Arabesque for the piano, by Albert von Doenhoff, the New York pianist and teacher, is among the new Schirmer issues.* Mr. von Doenhoff's success with a waltz for the piano last season should not only be duplicated in this new composition but it should win him even greater approval.

There is no attempt in it to be modern or to impress the examiner by means which to the many are still iconoclastic. Mr. von Doenhoff is a sterling musician and says what he has to say in a dignified, erudite manner. His thematic material is of the arabesque variety; working in the three-part song form he gives us a very attractive theme in G Major for his first part, and then a contrast in E Minor, as middle section, after which the first part returns to complete the essay. There is unusual grace in the main subject, which is Gallic in spirit, while the E Minor portion has an archaic flavor and contains much admirable part-writing.

The piece lies directly under the fingers, if the phrase may be permitted to convey what every pianist will recognize as in some respects the highest recommendation one can give a piano piece. Several pedagogic ideas are contained in it, as well, and it is carefully fingered in Mr. von Doenhoff's best manner. Musically it is worthy of a place in a recital group, and it may also be employed most effectively in teaching. It is not difficult, though it does require light and well-trained fingers to bring out its points of excellence.

VICTOR HARRIS has written one of his finest works for chorus of women's voices in his "Invocation to Saint Cecilia," issued by G. Schirmer, New York.† He has taken a poem of considerable worth by Charles Hanson Towne and has clothed it in music emotionally strong and healthy.

The piece is set for four-part chorus of women's voices, with accompaniment of piano and organ (the latter *ad libitum*), or orchestra. It bears a dedication "To my St. Cecilia Club, New York." There is varied treatment in this part-song, a fine opportunity for full, sonorous effects and also some admirable part-writing for the voices *à capella*. A stupendous climax is reached at the close and it is all managed with an appreciation of values which shows Mr. Harris's complete mastery of this medium of expression.

*ARABESQUE. For the Piano. By Albert von Doenhoff. Published by G. Schirmer, New York and London. Price 60 cents.

†"INVOCATION TO SAINT CECILIA." Part-Song for Four-Part Chorus of Women's Voices with Piano or Orchestra Accompaniment. By Victor Harris. Published by G. Schirmer, New York and London. Price 15 cents net.

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Conductors of women's choruses throughout the country will do well to examine this work, for it belongs to that small class of writings for women's voices that are forceful and big and that should supplant the many "cradle-songs," "barcarolles," "evening-songs" and the like which have been written in such abundance.

BIZET'S immortal "Carmen" is the second standard opera to appear in the new and up-to-date series which the Oliver Ditson Company is issuing.‡ "Carmen" deserves such an edition, as do all those operas which the public has taken to its heart and in which it is giving no signs of loss of interest.

The "Carmen" score is finely printed and engraved and is put forward in an altogether attractive edition. The English version has been made by Charles Fonteyn Manney, who is splendidly equipped for the task. It is to be hoped that opera companies presenting Bizet's masterpiece in English in the future will use this version instead of the puerile ones which have been employed in the past. There is also an interesting introductory essay by Philip Hale, the distinguished music critic of the Boston Herald.

ADDING to that literature which includes Richard Strauss's "Enoch Arden," Max Schillings's "Hexenlied" and Arthur Bergh's "The Raven," John Mokrejs has written a fine *melodrame*, "Miantowona," to be played on the piano for recitation of Thomas Bailey Aldrich's poem of that name.

This work, issued by Clayton F. Summy in Chicago, Mr. Mokrejs's regular publisher,§ proves to be one of the few really engaging new works of the kind. The poem is shorter than those mentioned above and consequently the musical treatment is less extended. The composer who sets out to write music which shall not only be a background for the person declaiming the verses of a great poem, but which shall still be worthy as music *per se* has the most difficult task before him of any which creative musicians undertake. Such music must not force itself upon the listener, but must be appropriate and apparent at all points in the narration.

The themes of Mr. Mokrejs's work are not traditional Indian themes, it would seem; the poem, an Indian legend, has, however, inspired the composer to create artistic Indian music. That is, he has adopted the method of Edvard Grieg in creating in the manner of a folk-song, rather than the method of many Americans, who have refurbished the traditional folk-song of the aborigines with modern harmonies. The former method produces the more worthy music.

The writing is musicianly, is well set for the piano and is not difficult of execution.

THE new song issues of G. Ricordi & Co., New York,|| contains two by Roy Lamont Smith, "The Dream," a clever song in negro style to a text by the inimitable Frank L. Stanton, and "Sweet, My Honey." Geoffrey O'Hara is represented by a melodious song called "Life"; J. Rosamond Johnson by

‡"CARMEN." Opera in Four Acts. By Georges Bizet. English Version by Charles Fonteyn Manney. With Introductory Essay by Philip Hale. Published by the Oliver Ditson Company, Boston, Mass.

§"MIANTOWONA." A Melodrama. Music by John Mokrejs. Poem by Thomas Bailey Aldrich. Published by the Clayton F. Summy Co., Chicago. Price 75 cents net.

||NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. By Roy Lamont Smith, Geoffrey O'Hara, J. Rosamond Johnson, Irené Bergé and H. T. Burleigh. Published by G. Ricordi & Co., New York. Price 60 cents each.

"Mem'ries of Violets," and Irené Bergé by "Kandahar" and "The Flower of Paradise." M. Bergé's songs fall far below the standard expected of him. This French composer, whose cantatas, "The Conqueror" and "Son of the Highest," are still remembered as notable examples of what a gifted musician can do in the church cantata field, has apparently "written down" to the public in these two songs.

H. T. Burleigh has a sacred song, "His Word Is Love," which possesses commendable features, and also "Two Poems by W. E. Henley," published under one cover. These two short songs, settings of "Bring her again to Me" and "The Spring, my dear, is no longer Spring," show Mr. Burleigh at his best. Here he is writing seriously and when he does that he is always interesting. One can recall nothing that he has done recently that is as pure and fine as his "Bring her again to Me," in which he seems to have caught completely the spirit of Henley's lovely poem.

TWO little "garden songs," "To the Crocus" and "The Buttercup," by Edith Haines-Kuester, are published by the Irvington Press, Portland, Oregon.¶ They are not pretentious and accordingly are acceptable enough. A certain amount of melodic freshness is to be noted in them and they are written, if not with mastery, at least with a feeling for what is correct.

HORACE CLARK, a Houston (Tex.) musician, is the composer of two attractive songs, "Fly Far, Sweet Happy Birds" and "Night Time," issued by C. W. Thompson & Co., the Boston publishers.**

In these songs Mr. Clark has set out to write melodiously and without sophistication and he has succeeded in a splendid manner. "Fly Far, Sweet Happy Birds" is built on a series of gently moving arpeggios in A flat major; it is logically constructed, the form is natural and its message is published without affectation, quite as the composer felt it. It is extremely effective from the vocal standpoint.

In "Night Time" one finds the composer in a different mood. A well conceived *Andante sostenuto* in E minor, common time, is presented. There is a slight reminiscence of Liszt's popular "Liebestraum in A Flat" in the introductory measures of the piano part. The song works up well to a climax in the major key. Mr. Clark shows worthy talent in these two songs, which will be valued by those who recognize sincerity of purpose in creative work. The piano accompaniments are well fashioned and not difficult to play.

G. SCHIRMER, LTD., London,†† issues two new organ pieces, T. Haigh's "Concert Toccata" and Arthur W. Pollitt's "Finale Jubilante." They are written with a fair command of organ effects and certainly more worthy of performance in recital than the majority of so-called organ pieces put out by contemporary American composers.

¶"TO THE CROCUS." Song for a Medium Voice with Piano Accompaniment. "THE BUTTERCUP." Song for a Low Voice with Piano Accompaniment. By Edith Haines-Kuester. Published by the Irvington Press, Portland, Ore. Price 30 cents each net.


**"FLY FAR, SWEET HAPPY BIRDS." "NIGHT TIME." Two Songs for a High Voice with Piano Accompaniment. By Horace Clark. Published by C. W. Thompson & Co., Boston. Price 60 and 50 cents each respectively.

††"CONCERT TOCCATA." For the Organ. By T. Haigh. "FINALE JUBILANTE." For the Organ. By Arthur W. Pollitt. Price \$1.00 each. "THE HUMMING BIRD," "OTAZKA (FRAGE)." Two Compositions for the Violin with Piano Accompaniment. By Franz Drdla. Published by G. Schirmer, Ltd., London.

For the violin, there appear two pieces by Franz Drdla, the ultra-prolific Bohemian composer. These are "The Humming Bird," a study in triplets, much in the style of Schubert's "The Bee" and "Otaška (Frage)." The latter is obviously an attempt by Drdla to duplicate his own very popular "Souvenir in D" for the violin. This piece, "Question," is just as "syrupy" as the "Souvenir" and just as effective. Those who like sentimental music will admire it greatly.

JOHN ADAMS LOUD, who has given us some worthy songs in recent years, has a new one of merit in "If You Knew."§§ Mr. Loud has written directly and in a very melodious manner; yet he has not descended to the banal or the meretricious. The piano accompaniment is well fashioned and the voice part highly singable. It is published for high, medium and low voices.

§§"IF YOU KNEW." Song for a Solo Voice with Piano Accompaniment. By John Adams Loud. Published by Charles W. Homeyer & Co., Boston, Mass. Price 60 cents.



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MISSING LINKS IN AMERICAN MUSICAL TRAINING

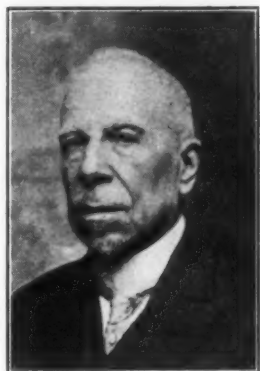
Lack of Thoroughness in Theoretical Instruction First Deficiency in Our System of Education—Reasons for Want of Proper Attention to Study of Harmony and Counterpoint

By GEORGE HENRY HOWARD, A. M., Mus. Doc.

[George Henry Howard has for many years been prominent in America's educational work as a teacher of conceptive methods in piano, organ, harmony and composition. He studied with some of the leading American teachers and with Kullak in Berlin. He served with distinction for several years in the faculty of the New England Conservatory of Music, Boston, and is at present located in Washington, D. C. He has given lectures on music and recitals of "conceptive improvisations," besides programs of classic works.]

(FIRST ARTICLE)

THE present time is a period of great activity in musical affairs throughout our country. Pianoforte recitals, organ recitals and song recitals, as well as orchestral and choral concerts, are numerous, and indeed so crowded are the days and evenings in our large cities with these events that audiences are sometimes woefully small and disappointing to the musical performers. These many musical occasions are not necessarily an evidence of really high and genuine musical intelligence. They are not, in many particulars, manifestations of the thoroughly musical spirit on which many of our supposedly musical people pride themselves.



George Henry Howard

Musical intelligence is really based on knowledge, discipline and understanding to a far greater extent than some of our smartly assuming professionals seem to imagine. This is especially true of one of the missing links in musical education—falsely so called. The missing factor is a knowledge and understanding of harmony and counterpoint.

That this ignorance exists is no fancy. Too many evidences of the lack of this form of musical understanding are frequently met with. The writer has visited many music schools and conservatories in the past three or four years. In nearly all of them the one great aim seemed to be, so far as piano playing is concerned, to keep students playing, playing, playing, and to leave aside study and ear training and music-thinking as matters of rather small importance. The study is advertised, it is true, but has a small place and meager success in many music schools. Although many earnest teachers struggle to keep up a reasonably good standard in the theoretical work which belongs to piano playing as an absolute

necessity, they make serious failures in many instances.

Harmony as a Bugbear

Unsought, the writer has heard these remarks from graduates of conservatories, many of them possessing great technical skill, and indeed a large repertoire: "I have been through harmony; I'm glad to finish it for I hate it!" Another: "I've finished harmony and got my certificate all right—but I don't understand it at all." Another: "Harmony is kind of a mystery to me; all the girls I know in the Conservatory dislike it."

Another: "I've been through harmony and counterpoint; they are very hard and I don't like them or quite see the sense of them." A graduate of a conservatory able to play many standard works with a dazzling technic and attractive interpretation, so-called, was recently asked by the writer to play an example of a specific chord with its usual treatment; he could not do so at once and after puzzling over it for a few minutes finally gave it up with some lame excuse. He was a recent graduate from a conservatory numbering hundreds of students located in a large city.

The pianoforte instruction in all of these conservatories is thorough enough to insure fine performance but not musicianship.

An organist in an important church in a large city lately asked a musician: "What is harmony?" He really did not know what harmony is, and asked for information. Churches in many instances do not wish for intelligent organists, and pay only prices which a day laborer may command. Organists' salaries in many places are so small that one can not exist upon them alone.

The reasons for the poor theoretical instruction alluded to are these on the part of the pupil:

Conceit of Smartness

1. The prevalent American conceit of smartness. Out of this grows a laziness of the intellect which is fatal to all possible habits of reflection or contemplation. Most students in our music are asking: "How much intellectual work (analysis, synthesis, thought, reflection, writing, self-testing) can I get rid of?" or "How soon can I get my diploma?" "Can't I get along faster, and get through earlier?" they say. "I guess I can play well enough, even if I don't work up to the highest standard. I think I am smart enough to teach and secure a large list of pupils and make a good living." So this conceit of smartness detracts much from scholarship and genuine musical ability.

Instead of a five years' course the conservatories should require an eight or ten years' course. This would admit of one great desideratum which the big business machine called a conservatory everywhere in this country, so far as may be easily discovered, leaves out of its calculations—time for growth and mental assimilation. Otherwise teachers and so-called artists are manufactured, not educated.

Many of the very persons who would scout the idea of an eight or ten years' course in a conservatory will have their children take lessons in a more or less

desultory way from the age of seven to the age of nineteen or twenty (twelve or thirteen years, instead of eight or ten years).

A curriculum of eight years would discount the conceit of smartness and place a premium on good scholarship instead. We need conservatories that are not in a hurry.

Spirit of Unrest

2. Another factor on the part of pupils which is unfavorable to the study of music is the common spirit of unrest. A thing once begun is likely to be unfinished. Nearly all students as a rule want to do what they may fancy at the moment. Satisfactory completion of required tasks is the exception, not the rule. Steadfastness is largely a forgotten virtue. A purpose begun is not adhered to. They shirk the studies in the school and go through their courses with the lowest possible standing. The American student is a type of superficiality. There are notable exceptions to this rule, but it is a rule, nevertheless. The students themselves are not wholly to blame for this condition, as will be seen from other statements to be made farther on in this article.

3. Again, the writing which is done in connection with musical studies is not done, as a rule, as the expression of something already conceived. Students work out their problems in harmony or counterpoint as if they were mathematics. Musical considerations are left out of the account, and at the same time the strictly intellectual work is lazily and superficially done.

Players among our students should be led, from the first week of elementary instruction, into the habits of the scholar. They should be taught to think in order to play. This teaching should lead to exact thinking, which produces good, accurate and artistic playing.

Reasons why the work of theoretical instruction from the teacher is at such a low ebb are the following:

Theory Study Begun Too Late

1. It is commonly begun too late. The child should learn questions and answers from the music primer and catechism the very first week at the beginning and thence onward. To know facts and principles about music is one of the foundation stones of conceptive and creative ability. The time to gather these facts and principles is childhood.

The study of harmony should begin not later than the third year of pianoforte instruction, preferably the second year. Yet it should not be begun by pupils under nine or ten years of age.

2. Poor text-books furnish another reason for poor theoretical work. High American ideals of life, action, study, or careers seem to have no place in the minds of authors of harmony or counterpoint instruction books. Or, in the few books in which "playing of the exercises" or some formulae are "recommended" feebly, the keyboard work makes little demand on the intellect. There are, however, a very few books which may be called exceptions to this rule.

3. The meagerness of ear-training and tone-thinking discipline forms another defect in the common instruction in harmony and general theory.

Summing Up the Needs

As before observed, we need conservatories which are not in a hurry. We need teachers with backbone enough to see to it that students shall not sacrifice quality of work to quantity, and to insist that students shall have time for growth, reflection and mental assimilation. We need students who are teachable as well as ambitious. We need conservatory graduates who have a usable knowledge of harmony and counterpoint as well as other branches of general theory, instead of graduates who "are glad they've finished harmony or counter-

point, though they hate them and don't know anything about them." The writer is quoting from the observation of the experience and language of many students in different music schools. These expressions have come to his knowledge unsought and from many sources in the last few years. They come from institutions of very high rank with their 2,000 or 3,000 or more students—conservatories where "magnificent technic" and "superb interpretations" of artist-students easily deceive even responsible critics and earnest educators into a comfortable belief that these artist-pupils are also musicians.

These deficiencies, then, constitute the missing link in our musical education. Is there not great need that this missing link should be supplied?

ILLINOIS UNIVERSITY MUSIC

Zach Orchestra Concerts and "Messiah" Features of Calendar

URBANA, ILL., Jan. 4.—Important among the recent musical happenings at the University of Illinois was the recent pair of concerts given by the St. Louis Symphony, Max Zach, conductor. The afternoon concert brought a brilliant program of which the feature was Ropartz's new fourth symphony. Hugo Olk, violinist, was the soloist, playing the first movement of Joachim's D Minor Concerto. The evening was devoted to a Beethoven-Wagner program.

Among other events was the performance of "The Messiah" given on December 15, by the choral and orchestral society of the university, J. Lawrence Erb, conductor. The soloists were Helen Axe Brown, soprano; Louise H. Slade, contralto; M. J. Brines, tenor, and Marion Green, basso. Mr. Erb gave his first organ recital recently in the Auditorium before a large audience, following it a few weeks later with another engaging program. An organ recital of extraordinary interest was the dedicatory recital given by Charles Heinroth, organist at Carnegie Institute, Pittsburgh. The event filled the Auditorium. The recital given by the faculty of the school of music brought forward a variegated program by Edna A. Treat and Henri J. van den Berg, pianists; and Heber Nasmith, baritone. Members of the vocal faculty gave a recital of German songs prior to this event and a students' recital in December proved interesting.

Ethelynde Smith in Maine Recital

BATH, ME., Jan. 7.—Ethelynde Smith, soprano, gave a recital last week before the Fortnightly Club, and was greeted by a large audience. Miss Smith is a great favorite in this part of the country where she has appeared a number of times. Her program was well arranged and interesting. It contained many numbers by prominent American composers, among them Charles W. Cadman, Margaret Ruthven Lang, Ward-Stephens, Fay Foster, Harriet Ware, Hallett Gilbert, Jessie L. Gaynor and Helen Hopekirk.

The German coloratura soprano, Hedwig Francillo-Kauffmann, will leave the Hamburg Municipal Opera in January and make Vienna her headquarters in guest engagements.



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MUSICAL AMERICA'S OPEN FORUM

The Musical Situation in San Antonio To the Editor of MUSICAL AMERICA:

From the report in MUSICAL AMERICA of the visit of Mr. Freund to this city, and also from the references in his address to local conditions, as to which he does not appear to have been properly informed, there may arise a misconception as to the true situation here, so far as music is concerned.

Mr. Freund's enthusiasm for Mr. Arthur Claassen, who recently came to our town, is considered, by many, to have been premature. Mr. Claassen has been here but a short time, has done nothing except of a preliminary character, and, at the time of Mr. Freund's visit, was struggling to get financial backing for his enterprise.

While he is recognized here as a fine musician, he has not done anything as yet, and has none of the standing that accomplishment gives.

There are two strong musical factors in this city: one is headed musically by Mr. Claassen and the other by Mr. H. W. Barnes. Both are backed by prominent parties. Mr. Nat Washer, who presided at the luncheon at which Mr. Freund was the guest, is president of the Festival Association, which Mr. Barnes directs.

Mrs. Eli Hertzberg, a society woman of wealth and great public spirit, backs the symphony orchestra of which Mr. Claassen is the director.

We all here recognize Mr. Claassen's standing, ability and musicianship, and anticipate the great work we expect him

to do, but it is the musicians who have been in Texas for years, who helped to build it up musically, such as Mr. J. M. Steinfeldt, the dean of our musicians, a pupil of Joseffy, Godowsky and others, and a teacher whose pupils are children of his former pupils—a pianist of fine ability, a composer whose music Ditson has been publishing for years.

Mr. Steinfeldt has really exercised a more powerful influence upon the musical development of San Antonio than any other one person, and is to-day one of the strongest forces here.

Mr. N. H. Smith is another strong man musically, and is carrying through his second year of weekly orchestral concerts.

Truly yours,
VERITAS.
San Antonio, Tex., Dec. 29, 1914.

* * *

To the Editor of MUSICAL AMERICA:

Enclosed I send to you an article from "The Light," which will show you that our Symphony Society is working. Mr. Freund's visit was enjoyed very much indeed, and I, personally, will not forget the most interesting hour with him at the Travis Club. His ideas and the way he displayed them have made a deep impression, and when San Antonio improves in musical affairs it will owe a great deal to his unselfish campaign.

With all my best wishes for him and for MUSICAL AMERICA,

Yours sincerely,
ARTHUR CLAASSEN.
San Antonio, Tex., Jan. 7, 1915.

* * *

To the Editor of MUSICAL AMERICA:

The "war" among prominent local musicians and teachers and their various backers is still being merrily waged, in spite of the fact that we hoped the visit of Mr. Freund would bring the conflicting elements together and so we might have peace.

Unfortunately, owing to Mr. Freund's strong endorsement of Mr. Claassen, the feeling has prevailed among some interested in the local directors that he used the opportunity given him to espouse the cause of one of the musical factions to the disparagement of the other.

Knowing Mr. Freund as well as I do, I am assured that nothing was further from his thoughts, and that he desired simply to speak a few appreciative words for a musician with whose work and standing in Brooklyn for years he was acquainted.

There is, however, one consoling feature of the situation, namely, that with all the factional discord it means that music will not suffer. On the contrary, more people will be interested, and so the various worthy musical enterprises will be properly supported. **MUSICIAN.**
San Antonio, Tex., Dec. 31, 1914.

The Collapse of the Century Opera Company

To the Editor of MUSICAL AMERICA:

Like others, I have read the recent comments of your paper on the collapse of the Century Opera Company with deep interest. All that "Mephisto" has said on the subject is sadly true.

All of us who know, or believe sincerely, that opera in English is both possible and desirable know also that it might have been established, if it had been supported not by disguised foes, but by true friends.

No one doubts that the foundation of the Century Opera Company was planned not to promote the triumph of a national ideal, but to upset the menacing counter-scheme of Mr. Hammerstein. It mattered little to those millionaires whether their plan thrived or failed. The first purpose of the Century Opera Company (in their minds) was to defeat Mr. Hammerstein if he re-entered the field of opera as their competitor.

To them a hundred thousand or more dollars flung into the Century pit meant the economy of half a million which might have been lost if Mr. Hammerstein had fought them again.

From their standpoint the Aborns were just as good as any others, when it came to "managing" the home of opera in English. They were known by many productions of cheap opera. No one had accused them of being idealistic or artistic.

Had the millionaires been really anxious to help on the cause in which they

were supposed to be interested they would not have been satisfied with appointing managers and flinging a few thousand dollars to them. They should have insisted on the managers' doing all they should have done to promote that cause.

And when the war came they would not have been so prompt to forsake their enterprise. They would have kept things going somehow at the Century.

Or, better still, they would have done what (had they been in earnest) they could have done so easily—added English to the other tongues they sing at the Metropolitan.

By giving one performance every week in a big, honest way, of opera in English at the Metropolitan, they could have made it fashionable. That, in the long run, would have made it popular.

To succeed they should have begun bravely at the top—not weakly and halfheartedly at the bottom.

The upbuilding of the Metropolitan was not abandoned when "grand" opera did not pay there under successive managements. When one scheme failed, another scheme replaced it.

It takes more than two brief years to found and build a really national institution.

It took twenty or thirty years to assure the Metropolitan the prestige and the prosperity it now enjoys.

A BELIEVER IN OPERA IN ENGLISH.
New York, January 8, 1915.

Oscar Saenger Urges Singing Teachers to Subscribe to Century Opera

To the Editor of MUSICAL AMERICA:

The resignation of Mr. Otto H. Kahn as a director of the Century Opera Board and the discontinuance of the season, and the probability that this may be the end of opera in English at the Century, I consider a calamity. All sorts of reasons have been presented for the disbanding of this opera company, and also for its failure, but the fact remains that here has been made the only real attempt to give us a national opera.

Whatever may have been the shortcomings for the first season has been fully vindicated by the excellent performances of this season, and I think that a great effort should be made to continue this opera scheme.

Mr. Kahn's generosity has made it possible two seasons, and I think he is right in asking the public to do their

share for the maintenance for opera in English if they really want it. His offer to duplicate any subscription which may be secured towards a fund of fifty thousand dollars a year for three years is generosity itself.

I am afraid that the great public will not respond very largely to this subscription, and in fact, I think if the public will only go to these performances and pay for the seats, they are doing their share of the work. I do believe that we musicians, especially we singing teachers, who derive the greatest benefit from this opera scheme, ought to be the subscribers to this fund, and therefore I propose this: We have in the city of New York, I should think, over two thousand singing teachers, and if only two hundred and fifty of these would subscribe one hundred dollars each, we would have a fund of twenty-five thousand dollars, which, duplicated by Mr. Kahn, would at once give us the fund needed.

If you think well of this scheme, please put me down as one of the two hundred and fifty to pay one hundred dollars toward the fund, and, believe me,

Very sincerely yours,
OSCAR SAENGER.

New York, January 8, 1915.

Appraising the "Jewels"

To the Editor of MUSICAL AMERICA:

Your issue of December 19 contains a letter inquiring why the "Jewels of the Madonna" has been refused a place in the repertory of the Metropolitan Opera House. In the following issue, Mr. A. Walter Kramer offers the authoritative information that the opera has been denied that distinction because it is unworthy of it. I consider that his letter should be answered rather in consideration for the respect to which the opinions of the many admirers of the "Jewels" are entitled than in defense of a work which has been received with wide and generous approval, both in this city and in foreign parts. Mr. Kramer's answer seems to express a strong personal prejudice of the opera rather than the result of a careful musicianly analysis thereof, which his own musicianship enables him to afford us.

One of Mr. Kramer's objections to the opera is that its author is not a pure Italian, but of mixed extraction, and that its music is not faithful to its Neapolitan setting. It might help us to appraise these statements if we recall the fact that the music of "Madama Butterfly" may be Italian, but is anything else rather than Japanese, that it contains hybrid American strains, and that if Mr. Puccini has, to our surprise, the re-

[Continued on next page]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

motest strain of the Samurai in his veins his work has carefully guarded his secret; that "The Girl of the Golden West" offers no suggestion that the master's travels upon the Union Pacific have imbued him with the spirit of our West; that the music of "Aida" fails to disclose the fact that the noblest Italian of them all ever yielded to the guidance of Messrs. Thomas Cook & Son up the Nile; that there is nothing either more or less Spanish in "Carmen" than the costumes; if there be any who think so, let them remember that Marseilles also boasts of its bull fights!

The writer also refers disparagingly to the "ear-tickling Intermezzi." This criticism irresistibly recalls the thought that the word "intermezzo" can hardly be mentioned in this country without the instant suggestion of the opera which owes its fame to its interlude. It is unnecessary to risk unfair comparisons to say with safety and due respect that the famous intermezzo is an "ear tickler."

If we consider the reception accorded the "Jewels of the Madonna" upon its frequent performances in Germany as well as at the Metropolitan and Century opera houses, we cannot overlook the fact that there are widely divergent views as to its exact artistic merits. At any rate, it might be well to reflect whether we can afford to pride ourselves upon the rejection of the "Jewels" as unworthy, soothing ourselves with a smug sense of artistic diffidence at a period so devoid of creative inspiration that it becomes necessary to resurrect the scores of Weber, Beethoven and Meyerbeer for operatic novelties.

Respectfully,
JESSE WEIL.

New York, Jan. 9, 1915.

Vocal Method without Practice

To the Editor of MUSICAL AMERICA:

If you will answer my question or print it in the Open Forum so that others may answer it, I will be grateful. The question:

I would like advice on a method of vocal instruction which requires the pupil not to practice.

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Is not a method requiring the pupil to practice at home bound to bring better and quicker results?

This pupil is ambitious and has ability.
Yours very truly,

G. K. R.

East Orange, N. J., Jan. 8, 1915.

Deep Breathing for Pianists

To the Editor of MUSICAL AMERICA:

The breath control of singers has been referred to frequently in the last few issues of your paper. Is it not true that breath control should interest instrumentalists as well as singers? I think most of the wide-awake piano teachers instruct their pupils in the proper manner of breathing, just as the vocal teachers do.

To produce full, sound chords and to give life to one's playing, demands a solid breath support. Watch the great pianists, and you will find that before they begin to play they will take a good, deep breath to clear their brain.

Often my pupils, becoming nervous in the middle of a selection, have saved themselves from a breakdown by taking a deep breath. It is not enough to tell the child to breathe deeply, however. The teacher must be able to illustrate the correct way, and must give him the same exercises that a vocal student receives. If the piano teacher cannot do this, it is high time to take a breathing lesson from a reliable vocal instructor.

Please find my check for renewal of my subscription for 1915. I could not do without your valuable paper.

Yours truly,

RUSSELL S. GILBERT.

Orange, N. J., Jan. 9, 1915.

Mr. Harris Makes a Correction

To the Editor of MUSICAL AMERICA:

Through a mistake in printing there occurred in my article, "What Art in This Country Has in Common with Russian Music," a mis-statement, to which I would like to call the attention of those who may have read it last week. In the first sentence of the second paragraph there occurs the following: "Boris gives us a much more definite idea of Russian personality in art than anything else we have known of Tschaiowsky." Of course the word "else" should not be there, and the phrase should read "than anything of Tschaiowsky." Please forgive my suggesting this correction, which I should not do if it did not make an absolute mis-statement of fact.

I am yours sincerely,
GEORGE HARRIS, JR.

Depends on "Musical America" for Unbiased and Unpurchasable Criticism

To the Editor of MUSICAL AMERICA:

Find enclosed check for MUSICAL AMERICA for ensuing year. Your paper is an inspiration to every sincere musician, as well as being a "musical rating," so to speak, of artists now before the public—a rating which is dependable and just.

I subscribe to MUSICAL AMERICA, being in the position of many American music workers, too far distant from the music centers to hear many concerts. We look to MUSICAL AMERICA for "Who's Who" on the American concert stage and can depend on it for unbiased and unpurchasable criticisms.

Mr. Freund cannot be too heartily praised for his clear and progressive journalism and for his untiring efforts

in behalf of American music and musicians. I remain.

Yours sincerely,

CLARENCE BURG.

Fort Smith, Ark., Jan. 4, 1915.

Mr. Humiston Discovers Another Genius

To the Editor of MUSICAL AMERICA:

I beg to submit the opening stanza of a poem. It is the work of a friend of mine, who shall be nameless for the present, but of whom great things are predicted by those who know. Just think what a satisfaction it is going to be in the year 1960 to be able to say, "Back in 1915 I foresaw that X would take rank with Homer, Shakespeare and Goethe. I told you so!" Here is the beginning of the poem:

"Impressions of Pf-Fil."

Chchkgrrlmbwz—
Prtjprfblmrkmquxz
jdgzbbjgzzkrrzw,
Bwvmjwvmcllxxzw—
Kssxmjbgtthxxz!

One of my friend's critics says he does not write words but letters. But in the words of a recent editorial in MUSICAL AMERICA, "Why in the world should he not write letters instead of words if such a procedure carries out his purposes—if it realizes his ideals?" My friend's critics have "educed conclusions from theories of their own manufacture and pronounced sentence without much further ado." They have failed to realize that to the initiated these cabalistic letters may have a far more profound significance than the Iliad, than Hamlet, than Faust. To interfere, even by criticism, with my friend's ideals is to limit his powers of self-expression. Therefore it is our duty as lovers of all that is highest in art to spend our time studying the works of those artists—whether in the plastic arts, music, or literature—whose works we do not readily understand, because who knows but that the most unpromising, at a first glance, may bear a most profound and unfathomable message to the world? No matter if it does take time, no price is too great to pay for such knowledge and wisdom. Again we apply to this poem the words of Wagner's *Hans Sachs*: "Forget your own opinions and try to find those rules which apply to it."

W. H. HUMISTON.

New York, Jan. 12, 1915.

Louise Homer and the Metropolitan

To the Editor of MUSICAL AMERICA:

Please tell us why Louise Homer is not singing at the Metropolitan this year.

Cordially,

HENRY DOUGHTY TOVEY,
Director, School of Fine Arts,
University of Arkansas.

Fayetteville, Ark., Jan. 6, 1915.

[Mme. Louise Homer has been singing through the West and Northwest, as has been reported in MUSICAL AMERICA. We understand that she will appear the latter part of the season at the Metropolitan, and that her contract begins the first of February. We have always understood that she was one of the American artists highly appreciated by Director Gatti-Casazza.—Editor MUSICAL AMERICA.]

FREMSTAD SOLOIST WITH PHILHARMONIC

Soprano Sings with Her Characteristic Art and Emotional Penetration

Mme. Fremstad was soloist at last Sunday afternoon's New York Philharmonic concert, singing Wagner's "Im Treibhaus," "Träume" and "Schmerzen" and afterwards, with piano accompaniment, some Swedish folksongs and songs by Ole Bull, Sinding and Kjerulf.

As has been the case at every local appearance of the great American soprano this Winter, the audience gave her a veritable ovation when she first stepped on the stage and it was some time before the applause died down sufficiently for Mr. Stransky to raise his baton for the first of the Wagner songs. Except for some uncertain high tones Mme. Fremstad was in good voice and delivered each number with her usual art and emotional penetration. The "Träume" was an exceptionally fine feat. Concerning her presentation of the lovely Swedish and Norwegian songs there is nothing to be said now that was not written after her recital a few weeks ago. Ole Bull's "Chalet Girl's Sunday" was given with such blithesome spirit that the singer was compelled to repeat a verse of it.

The main orchestral items were Beethoven's Seventh Symphony and Strauss's "Till Eulenspiegel." Mr. Stransky brings out every trait of the gross or delicate humor of Strauss's roistering tone poem, while for sheer virtuosity and brilliancy of execution in the delivery of it there is no orchestral body in the country to-day which surpasses the Philharmonic.

Apart from these two works there were the "William Tell" Overture and the "Love Scene" from Victor Herbert's Suite for String Orchestra. This last was admirably played and well received and the composer heard his composition from one of the first tier boxes. It is charmingly scored music with real warmth of expression, if no great depth, melodic distinction or originality. Yet Mr. Stransky might find it worth while to do the entire Suite some time.

H. F. P.

Prominent Artists at Bagby Musicale

Morris Bagby's 218th Musical Morning at the Waldorf-Astoria occurred on January 11 when Enrico Caruso and Arrigo Serato, the violinist, appeared. The latter opened the program with Simonetti's "Madrigale," which he followed by the Tartini-Kreisler "Fugue," the Weber-Kreisler "Larghetto" and the "Polonaise" by Vieuxtemps. Mr. Caruso sang with all his usual charm songs by Schubert, Schumann and Bizet. Richard Hageman and Gaetano Scognamiglio accompanied at the piano and Dr. William C. Carl at the organ.

Dr. Carl played the Vitali Chaconne with Serato and twice with Caruso, in a number from the Manzoni Requiem, and Bizet's Agnus Dei. He played also the Schumann Abendlied with Serato.

Paul Scheinpflug, of the Berlin Blüthner Orchestra, is now a Russian prisoner of war.

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ORIENTAL COLOR IN MUSICALE

Eva Gauthier in Songs of Far East—
Success of Young Artists

Oriental color and costuming provided the keynote for Ottokar Bartik's Moment Musicale at the Waldorf-Astoria, New York, on January 8, with Eva Gauthier singing Javanese and Malay folk-songs in bizarre garb of the Far East and the Morgan Dancers presenting a Rubinstein Oriental Dance with barbaric impetu-

osity. Entirely engrossing and delightful was Miss Gauthier's part of the program, which was along the lines of her recent recital at the MacDowell Club.

Representing the Occident were Lucille Collette, a talented young American violinist, who has been playing abroad, and Aline van Barentzen, the young pianist who has grown in maturity since her appearance in a Metropolitan Opera concert a couple of years ago. Miss Collette drew a tone of considerable beauty and she manifested facility of execution

in the Sarasate "Zigeunerweisen" and the Saint-Saëns Rondo Capriccioso. Miss van Barentzen disclosed lovely qualities of pianism in a Chopin Scherzo and the "Walküre" Fire Music, Wagner-Brassin. Dr. Anselm Goetzl was the highly capable accompanist.

K. S. C.

Grover Tilden Davis gave a most enjoyable piano recital recently in Birmingham, Ala., making a most pleasing and ambitious program.

MASTER COMPOSER CONCERTS

Five Pianists Engaged for Damrosch Series—The Orchestra's Winter Tour

Owing to the presence in America this season of five of the world's foremost pianists, the Symphony Society of New York, Walter Damrosch, conductor, will give a special series of "Master Composer Concerts" in co-operation with Harold Bauer, Ferruccio Busoni, Josef Hofmann, Leonard Borwick and Ossip Gabrilowitsch, in Carnegie Hall, on the afternoons of February 4 and 10 and March 2, 9 and 16. Each program will be devoted to only one composer and will contain symphonic compositions played by the orchestra and one—in some cases, two—piano concertos by the same composer.

The annual mid-Winter tour of the orchestra will begin Monday, January 11, at the Academy of Music, Philadelphia, where Maggie Teyte, the English soprano, will be the soloist. Miss Teyte will also appear with the orchestra in Baltimore, Washington and Pittsburgh. Frieda Hempel, coloratura soprano of the Metropolitan Opera, will be the soloist in Cleveland; Harold Henry, the pianist, will be the soloist at the University of Illinois, and Ethel Leginska, the English pianist, who will appear five times under Mr. Damrosch's direction this season, will make her initial appearance with the orchestra at Dayton, Ohio. The itinerary includes Baltimore, Washington, Philadelphia, Cumberland, Md.; Cleveland, Dayton, Detroit, Chicago, Rock Island, Urbana (University of Illinois), Indianapolis, Columbus, Pittsburgh.

The orchestra returns for a concert at Aeolian Hall, New York, on January 24, at which time Emilio De Gogorza, baritone, will be the soloist.

STEINERT PROVIDENCE SERIES

Quartet of Popular Artists Welcomed—
Franklin Holding's Recital

PROVIDENCE, Jan. 7.—At the third concert of the Steinert series given in Infantry Hall Friday evening a popular and pleasing program was given by Mme. Evelyn Scotney, soprano; Mme. Jeska Swartz, contralto; Umberto Sorrentino, tenor; Howard White, basso, and Herbert Seiler, accompanist. As Mr. White formerly lived here and was at one time bass soloist at Grace Church, there was a large audience to greet him, and at the conclusion of the program he made a few remarks in behalf of his wife, Mme. Scotney, and himself.

Mr. White sang in his usual artistic manner, and his rich, full voice was heard to advantage. Mme. Swartz, who was heard here for the first time, created a fine impression. Mme. Scotney shared the honors with her husband, and was forced to respond with two encores. Her singing of the Polonaise from "Mignon" was delightful. Mr. Sorrentino was remembered for his work here last season. Herbert Seiler was the accompanist.

At the Chaminade Club's musical tea on Monday afternoon Franklin Holding, violinist, presented an interesting program before an appreciative audience. Mr. Holding exhibited a tone of sweetness and purity, with Gene Ware as accompanist.

G. F. H.

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MUSIC LEAGUE AGAIN OFFERS NEW ARTISTS

Second Program in Campaign to Give Recognition to Young Musicians

Continuing its campaign for the recognition of hitherto unknown artists, the Music League of America gave its second subscription concert on January 5 at Aeolian Hall, New York, with an audience slightly smaller than that which had heard the first program. When the auditors arrived at the hall they found that the performers, previously unannounced, were Lise Brias, soprano; Vivian Gosnell, baritone, and Alfred Megerlin, violinist. Supporting the débutants was the finished artistry of Ethel Cave-Cole, who was a satisfying accompanist.

A large share of the audience's applause went to Mr. Megerlin, who exhibited a straightforward style and considerable technical equipment in the Handel Sonata in G Minor and the Wieniawski A Major Polonaise, adding an encore after the latter.

In a *lieder* group Mr. Gosnell won a certain amount of favor, but he did his most satisfactory work in the Lulli aria, "Bois epais," which he sang with the requisite delicacy. His voice was at its best in the upper and middle registers, particularly in some well conceived *mezza voce* tones.

Mlle. Brias sang "Pleurez mes yeux" from "Le Cid" and a set of French songs, and in addition she was recalled for an encore. Her tones were frequently tremulous and she deviated from the pitch in several instances.

Among those in the audience were Mrs. Otto H. Kahn, Mrs. E. H. Harri-man, Mrs. H. O. Havemeyer, Mrs. Willard D. Straight, Mrs. John Henry Ham-mond, Mr. and Mrs. Dave Hennen Mor-ris, Rawlins L. Cottenet, Riccardo Mar-tin and Leonard Borwick. K. S. C.

Quadruple Success for Mr. Duffield in Omaha Recital

OMAHA, NEB., Jan. 5.—The Tuesday Morning Musical Club, Mrs. C. T. Kountze, president, to-day presented Jean Duffield in piano recital assisted by Louise Jansen-Wyllie, soprano. In this recital a quadruple success was achieved by Mr. Duffield, as the writer of an excellent paper preceding the pro-gram, as an accompanist, in which capacity his work was extremely artistic; as the composer of "Mignon's Dance," which stamps him as a composer of worth, and, primarily, as a pianist of

high ideals whose technic is equal to all demands and whose interpretations are poetical but sane and free from eccentricities and self-exploitation. Mrs. Wylie contributed two groups thoroughly artistic in delivery. She displayed lovely voice, fine diction and breath control with decided dramatic instinct and personal magnetism. E. L. W.

MILWAUKEE'S "MESSIAH"

Sung by Combined Chorus—Protheroe's Daughter Makes Début

MILWAUKEE, WIS., Dec. 30.—The Arion Musical Club and the Catholic Choral Club, composing a chorus of 300 singers, gave a creditable performance of "The Messiah" at the Pabst Theater Tuesday evening. The fact that the performance was given under interdenominational auspices and one of the soloists, Helen Protheroe, daughter of Dr. Daniel Protheroe, made her initial appearance before a Milwaukee audience on this occasion, served to attract a capacity audience. Miss Protheroe disclosed a voice of flexibility and good quality.

The chorus sang with much spirit, its work through reflecting results of careful training on the part of Otto A. Singenberger, who directed the majority of the orchestral and concerted numbers. Dr. Protheroe directed the numbers sung by his daughter, and sang the bass solos. Kathrine Clarke, contralto, and John B. Miller, tenor, gave enjoyable performances. The Milwaukee Symphony Orchestra assisted. J. E. M.

PRESIDENT'S NIECE A SINGER

Mme. Howe-Cochran Resumes Study Here Cut Short Abroad by War

Mr. and Mrs. Ross David are presenting at their evening musicale, January 14, in their New York studios, two young singers who are preparing for a professional future, Mme. Howe-Cochran, soprano, and Lennon Barnes, baritone. Mme. Howe-Cochran, a niece of President Wilson, had, until last Summer, made her home in Paris, returning to Cornish, N. H., the Summer capital, when war was declared. At Margaret Wilson's suggestion she began lessons with Mr. David, and her development encouraged her to continue seriously, for which purpose she has taken up her residence in New York this season.

On Christmas night, at the White House, she sang for President Wilson and his family, and they were enthusiastic over her progress, urging her to continue her work with Mr. David, preparatory to public appearance when she is fully equipped.

Mr. Barnes has studied with Mr. David for several years, and he has been praised for his rich, powerful baritone and his gift of getting his message

to his hearers. He is a member of the Mendelssohn Glee Club and a number of other societies.

The program of the musicale included arias from French operas, old airs by Handel, German *lieder* and English songs, with Marion David at the piano. Margaret Wilson came to New York last week to arrange her program with Marion David for the Syracuse Festival, at which she is to sing with Miss David's accompaniment.

SYMPHONY SOCIETY SHOWS ESTEEM FOR PRESIDENT FLAGLER



Reproduction of Urn Presented to President Harry Harkness Flagler of the Symphony Society of New York

"To Harry Harkness Flagler as a token of appreciation from his admiring friends in the New York Symphony Society"—so runs the inscription on the base of the urn of beaten silver and gold, standing four feet high, which was recently presented to the president of the Symphony Society of New York at a surprise party in the Flagler residence in Park Avenue, New York City.

Vice-president Paul D. Cravath of the Symphony Society made the presentation speech, in which he expressed the deep appreciation of the society for the magnificent endowment of \$100,000 a year given by Mr. Flagler to the society.

At the Little Theater, New York, Paul Draper will give a series of three *lieder* recitals on successive Thursday afternoons, beginning January 14. The first program was devoted to Schubert's "Die Schöne Müllerin."

FAMOUS ARTISTS IN DRESDEN CONCERTS

Flesch, Lilli Lehmann, Mme. Gerhardt and Wüllner on List—At the Opera

DRESDEN, Dec. 5.—The first Philharmonic concert this season was a striking success. Two world-famous soloists, Carl Flesch and Lilli Lehmann, made the evening stand out as a musical event of unusual brilliancy. Mr. Flesch interpreted Beethoven's Concerto sublimely. Indeed he seemed to live the music with the emotional strength of a first-time experience, and his feeling was communicated with full effect to his enraptured hearers. Mr. Flesch certainly never before scored such a success in the Saxon capital.

Lilli Lehmann's art is well known. Her "Vortrag" is wonderful, yet the voice does not sound like itself any longer. She, too, was applauded to the echo.

The Tonkünstler Verein recently devoted an evening to the memory of the late Ernst von Schuch, whose bust decorated the stage. Mozart's "Trauermusik," the introductory number, was followed by the reading of a poem, by T. A. Geissler, a Dresden author, dedicated to Schuch. Several other items were on the program, the most remarkable being Strauss's C Minor Piano Quartet played in an ideal fashion by Messrs. Bachmann, Zenker, Spitzner and Warwas.

Elena Gerhardt was heard in a recent recital in which she succeeded well in picturing the moods of the folk songs which were the feature of her program.

Ludwig Wüllner appeared as singer and reciter. His art in both capacities swept everything before him.

Fritz Reiner, the youthful successor to von Schuch, is doing much to establish himself as a musician to be reckoned with. His latest performance was a restudy of "Hoffmann's Erzählungen" in which many parts, hitherto omitted, were replaced, thereby adding considerably to the better understanding of the book. Reiner is a serious musician who invests with elegance and spirituality, deep feeling and personal sympathy every work which he conducts. The principals in "Hoffmann's Erzählungen" were admirable. Eva von der Osten's *Giulietta* is something to remember. She hardly has any rival in this part. Minnie Nast's *Antonia* is touching in all details. Liesel von Schuch as the *Doll* succeeded beautifully both histrionically and vocally and Vogelstrom was an exquisite *Hoffmann*. A. I.

Compliments from Georgetown, Texas To the Editor of MUSICAL AMERICA:

I shall reproduce a portion of the account of your trip to Texas, with editorial comment.

I take this method of endorsing your splendid and unselfish work for the music of our country. I enjoyed your visit and your message to the Southwest. Sincerely,

LEE J. ROUNTREE, Editor Commercial and Vice-President of the National Editorial Association.

Georgetown, Texas, Jan. 1, 1915.

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MAX SALZINGER, Baritone, leading roles Montreal and Boston Opera Companies.
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ELEANOR COCHRAN, Soprano, Dantzig opera, Germany.
OLIVE ULRICH, Soprano Hammerstein Opera Co., N. Y.
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HENRIETTA WAKEFIELD, Contralto, Metropolitan Opera Company.
HELEN SUMMERS, Contralto, Cassel Opera, Germany.
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"COMPOSITION FELLOWSHIP" AT WESTERN COLLEGE

A Plan for Endowment of American Composers to Be Com-
mended to Others of Our Educational Institutions—How It
Has Worked Out in Case of Stillman Kelley

From "The Outlook"

OXFORD, Ohio, like Cambridge, Massachusetts, has a name associated with academic distinction and has attained some academic distinction of its own. It is the seat of Miami University and two colleges for women—Oxford College and the Western College for Women. * * *

Perhaps the most distinctive and interesting fact about what the Western College is doing at present has nothing to do with teaching at all. This college for women is maintaining what is called a "composition fellowship." This includes a farmhouse studio and a charming home in the college which is put to the use of the holder of this fellowship, one of America's most eminent composers, Edgar Stillman Kelley. This is done for the purpose, not of having Mr. Kelley teach music (though he does teach once a week at the Cincinnati Conservatory), but for the sole purpose of enabling him to compose.

We do not know anything that quite parallels this in America. There are, of course, research fellowships to enable scholars to carry on investigations and to contribute to the world's store of knowledge; but we do not happen to know of any other case where an American college has established a fellowship for the purpose of enabling its holder to contribute to the world's store of art.

Since Mr. Kelley has been at the Western College he has composed his "New England Symphony." This alone is enough to justify the experiment, for it is one of the few notable contributions of America to the world's musical treasury. It ought already to have been widely performed in this country. It has been performed once here, but its notable hearing, perhaps, was that which was accorded to it in Germany. It is an anomalous condition which allows the

performance of all sorts of experimental and ephemeral work of European composers and which renders the performance of an American work largely a matter of personal influence. Fortunately, there is a prospect that Mr. Kelley's symphony will have a wide hearing. In addition to the symphony, Mr. Kelley has written a number of other compositions as well as his book on "Chopin, the Composer."

We commend to other colleges this plan of endowing composers. Unquestionably the musical literature of America was impoverished by the unreasonable burdens placed upon MacDowell. Unquestionably other composers have felt themselves cramped in this country because, while there is a great amount of money devoted to the performance of music, little is given for the encouragement of its composition. The Western College for Women ought to be proud of its distinction.

Objects to "Rue Meyerbeer" in Paris

According to a New York *Sun* Paris despatch, Vincent d'Indy, the distinguished French composer, has sent a letter to the Municipal Council of Paris, demanding that the name of the Rue Meyerbeer in that city be changed. The reason given is that Meyerbeer is the sole Prussian after whom a Paris street has been named. On the other hand, the *Journal des Débats* takes issue with the suppression of Wagner's music in France. This paper notes that German opera houses are still playing works of Auber, Bizet, Gounod and Ambroise Thomas.

Artists Society to Give Opera Season in Venice

MILAN, Dec. 20.—A new society has been formed by prominent Italian operatic artists, called the Cooperativa Artistica dei Grandi Spettacoli Lirici. The

honorary president is Guido Ermanno Usigli and the acting president Giovanni Giannetti. The society will inaugurate its first operatic season at Teatro La Fenice, Venice, with various standard operas and two new works: "Elisir di Vita," by Antonio Lozzi, and "Cristo alla Festa di Purim," by Giovanni Giannetti. Among the principal artists will be three who are familiar to American audiences: Amedeo Bassi, Mario Sammarco and Antonio Pini Corsi.

BERRY JOINT RECITALS

Tenor and Talented Wife Win Marked Favor in Huntington, W. Va.

Benjamin E. Berry, the tenor, and his talented young wife, Viola Van Orden Berry, contralto, spent the holidays in the South and gave several joint recitals, among them one at Huntington, W. Va., where the following program was given:

Mr. Berry, "Gathered Roses" Spross; "Here on the Brae," Jordan; "Alone I Wander," Ware; Shakespearean Songs, "She Never Told Her Love" (Twelfth Night), Haydn; "Take, Oh, Take Those Lips Away" (Measure for Measure), Bennett; "Hark, Hark the Lark," Schubert; prayer from "Jewels of the Madonna," Wolf-Ferrari; "Because I Love You," Hawley; Mrs. Berry, "Who'll Buy My Roses," German; "Sea Dreams," Metcalf; "The Danza," Chadwick; "Love Lend Thy Aid," from Samson and Delilah; duets, Mr. and Mrs. Berry, "Dews of the Summer Night," Buck; "Si, la Stanchezza m'opprime" from "Trovatore."

Mr. Berry is very popular in Huntington where he has sung a number of times, including two appearances with the progressive Huntington Choral Association last season, when the "Swan and Skylark" of Thomas and "Hiawatha's Wedding Feast" of Coleridge-Taylor were given.

Mr. Berry was particularly fortunate in his singing of the Shakespearean songs. He has made a specialty of songs of this type and will appear in a number of Shakespearean recitals the coming Spring. The songs by Bennett and Schubert in this group, totally different in form and musical treatment, served to display Mr. Berry's versatility. This was Mrs. Berry's first appearance in Huntington and she was given a most cordial reception. Both artists were obliged to add encores to the printed program.

Chicago Début for Grace Stewart Potter, Pianist

CHICAGO, Jan. 4.—In a Chopin group, consisting of the Fantasia in F Minor, Impromptu, Op. 36, Mazurka and the B Minor Scherzo, Grace Stewart Potter, pianist, and protégé of Mrs. George M. Pullman, displayed at the Illinois Theater yesterday afternoon some commendable pianistic qualities. These consisted of fleet fingers, smooth technique and rhythmic accent. Her playing is particularly pleasing in softer effects, for she lacks the power and virility necessary in the bigger moments. She was obliged to respond to an encore after the Chopin group, and added the same composer's Etude, Op. 10, No. 12. Other numbers, making up her first Chicago recital, were by Brahms, Verdayne, Melcer, Leschetizky and Strauss-Schuetz. An audience of friends and admirers completely filled the theater. M. R.

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CHICAGO, Jan. 4.—The management of the Midway Gardens inaugurated a series of Sunday afternoon concerts last week with Mme. Rosa Olitzka, the popular Chicago contralto, as the principal artist. Mme. Olitzka was heard in an aria from Meyerbeer's "La Prophète," the "Habanera" from "Carmen," two groups of German and English songs and "Le Nil," with violin obbligato, by Leroux. She made a delightful impression.

Assisting Mme. Olitzka were Kathleen Hart, soprano, who sang two groups of songs; Alfred Goldman, violinist, and Robert Yale Smith, pianist and accompanist.

The concert was a fine success and the series will be continued with other Chicago artists. M. R.

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STRAUSS AND NIKISCH IN STIRRING BERLIN CONCERTS

Former Conducts a Memorable Performance of Mahler's "Symphony of Resurrection"—Louis Persinger a Soloist in Bach's Concerto for Two Violins Presented on Nikisch's Program—Emil Sauer to Teach Godowsky's Classes in Vienna During the War

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W., December 4, 1914.

BERLIN'S musical season has progressed so well that last week we reached the third concert of the Royal Orchestra, under Richard Strauss. The special attraction was Mahler's C Minor Symphony (also known as the "Symphony of Resurrection"), for orchestra, chorus, soprano and contralto. The performance of this gigantic work speaks well for the progressiveness of the management of these concerts, as also for the growing recognition of Gustav Mahler, a genius so often misunderstood.

The astounding wealth of musical art expended upon this symphony; the overwhelming effect of the climaxes, notwithstanding many an apparent entanglement only too likely to arouse critical antagonism; the consistent construction, the logical adaptation of the music to a sequence of ideas that another, more self-critical, might hesitate to portray, fills one with wonder and admiration. Can a more lofty idea for a symphony be imagined than Mahler's in depicting the conclusion of a noble life, with the death song—the introspective review of the entire past—the momentary disgust for the shallowness of life and, ultimately, the uplift into the hereafter? And if this exalted subject compels our esteem, how much more so the splendor of the sometimes almost superhuman musical interpretation that Mahler has given it! That the skeleton of Mahler's symphony bears a striking resemblance to Beethoven's Ninth, is surely not to be placed to his discredit.

In the performance of the symphony, the Royal Opera chorus sang with splendid accuracy, although the operatic training is not exactly conducive to the perfect shading so essential in this case for atmosphere. The soprano solo in the sixth movement was exquisitely sung by Kaete Herwig and the contralto solos of Emmy Leisner were given with extraordinary proficiency. Strauss could not have been more conscientious, more ardent in his interpretation of the symphony.

There followed two works of Beethoven: "Meeresstille und glückliche Fahrt," for chorus and orchestra, which seemed weak after the preceding, and then an Op. 80 of Beethoven: Chorfantasie, for piano, chorus and orchestra, that made one regret not to hear more of the younger Beethoven. None other than Busoni sat at the piano. The taste, the captivating grace with which he played, together with the enchanting music of the combined orchestra and chorus, produced a beautifully unique sum total of effect.

Fourth Nikisch Concert

Another large orchestral concert saw a crowded auditorium when the fourth

Philharmonic concert, under Nikisch, was given on Monday. Nikisch furnished us surprise in a Mozart Serenade, arranged for a small wind orchestra in the style of chamber music. It is very regrettable that so effective a work is hardly ever heard in our concerts. The effects obtained by Nikisch, who succeeded in tempering the rather robust winds down to a supreme tonal delicacy, were delightful. This number was followed by Bach's sublime Concerto, for two violins, with the two concertmasters of the Philharmonic as soloists: Julius Thorneberg and our very artistic compatriot, Louis Persinger. The adaptability of both violinists to each other and to the orchestra, their exactitude in every detail, their purity of style and, above all, the exquisite tonal beauty which they displayed produced a compelling effect. Nikisch's reading of this concerto was nothing less than masterly.

Several nights before, Elena Gerhardt gave her "Lieder Abend" in the same hall. Her program was devoted to patriotic and national folk songs exclusively—which was unfortunate. After all, when one goes to a concert, even in times of war, one looks forward to finding real musical satisfaction of some sort. Most of the songs of Miss Gerhardt's program had been sung by the majority of her auditors in their infancy, or a little later, and it was hardly surprising that they were bored. Besides, the singer was not so well disposed as on other occasions when we have had the pleasure of hearing her.

Two Remarkable Artists

A charity concert in Choralion Hall on Thursday proved very interesting, inasmuch as it gave us the satisfaction of hearing two artists who stand far above the ordinary—the soprano, Mary Mora von Goetz, and the pianist, Egon Pütz. Fräulein von Goetz—a Proschowsky pupil, by the way—is the fortunate possessor of a soprano voice of rare beauty, and she is an artist to her finger-tips, vocally as well as interpretatively. Add to such talent a striking stage presence and you have an artist who is bound soon to be one of the stars in the firmament of art. However, she should be advised to guard against the unnecessary whitening of her upper register. She doesn't need it.

Egon Pütz, whom you undoubtedly remember in New York, was something of a surprise to his hearers as foreign artists of unusual ability are likely to be. He played Chopin only—the C Minor Etude, No. 24, the F Sharp Impromptu and the B Minor Scherzo. While Mr. Pütz does not exactly excel in the very modern manner of indicating the delicate Chopin accent, he equips each interpretation with so much expression that his success is perforce instantaneous. His technique and his dynamic treatment of a composition are excellent, and he possesses the inestimable adjunct of soul, of a musical feeling that gets across the footlights and immediately establishes the necessary contact with his hearers. Pütz is the type of artist with whom a thorough musical grasp of his composition is everything. In that respect we considered the Impromptu his most conspicuous performance.

Last season we hailed the advent of a young conductor, Carl Maria Artz and everything we then said of him we are ready to substantiate to-day. But we fear that Artz has not exactly progressed since last year, and non-progression in art is axiomatically dangerous. There is no such thing as a standstill. Possibly, however, the Sing Academy, the site of his last year's concert, is better adapted for orchestral concerts than Beethoven Hall. The concert-giver presented us first with the "Coriolanus" Overture and the Concerto in D of Bee-

thoven, in which latter Julius Thorneberg played the violin solo and, as we hear, covered himself with glory. The writer heard the Brahms Symphony in C Minor and, while the composition was intelligently conceived and intelligently played, certain parts of the score were given too much freedom of expression, thereby somewhat marring the effect of the whole.

Scharwenka Recital

Prof. Xaver Scharwenka is setting the younger generation a praiseworthy example. Of late, he has renewed his activities in the concert field with a youthful vigor that is astonishing. Last night Scharwenka gave a Beethoven-Liszt evening in Blüthner Hall. We heard him play the three Beethoven Sonatas in E Minor, C Sharp Minor and F Minor with that perfection of style that seems, after all, to be a monopoly with the older school. The audience was large and enthusiastic.

After the concert just mentioned, the writer hastened to the third (and unfortunately the last) "Sonata Evening" of those two marvelous artists, Carl Flesch and Arthur Schnabel. The program was devoted entirely to Beethoven. No more perfect blending of the violin and piano is conceivable—no more lucid analytical portrayal of a work in its entirety. It was perfection from first to last! The house was sold out.

A casualty of the war of indirect musical interest is the death of Stanislaus Paderewski, the brother of the famous pianist, who was thirty-seven when he fell on the field of battle fighting with the Polish Legion. He had been a Russian officer in the Russo-Japanese war.

Emil Sauer in Vienna

Prof. Emil Sauer, the eminent pianist, has been called to the Imperial-Royal

Academy of Musical Art in Vienna as head of the piano department. The piano college has been lacking a director ever since the outbreak of the war, as Leopold Godowsky, who held this position, has been retained in England as a prisoner of war. Sauer will presumably remain in this position until next Spring. He was the director of this master school for the piano from 1902 to 1907.

The other day, at the home of a famous artist, the writer had the pleasure of meeting an old acquaintance from the days of the Grau era at the Metropolitan, in the person of Zoltan Doeme, the former husband of the late Lillian Nordica. Mr. Doeme, who is a Hungarian, is still the same musical, or, to be more exact, operatic enthusiast he used to be when the de Reszke brothers, Plançon and Lilli Lehmann, were the attractions on Broadway.

Yesterday, Sunday, Mme. Julie Trebic-Salter gave a pupils' matinée in Blüthner Hall for the benefit of the Austrian Silver Cross (corresponding to the German Red Cross). Among the extraordinarily numerous participants, we may call attention to the ripe talent of such young artists as Bertha Schwertlin, whose *Fides* aria from the "Prophet" evinced clear operatic understanding; Gertrude Heinig, who is a decided "Vortrags" artist, and, above all, Peter Unkel, who in the "Preislied" from "Die Meistersinger" demonstrated the good schooling his robust tenor has received. This young artist has been engaged for the Royal Opera. Ida Weiss fulfilled the strenuous task of accompanist in the very long program, while Mme. Trebic-Salter directed the performance in person. Johann Strauss's "An der schönen blauen Donau," sung by a female chorus with soprano solo, made a decided hit.

The latest statistics as to the number of foreigners in Berlin are interesting. During September but 69,558 foreigners were in the city. October, however, showed a marked influx, and the number rose to 78,014, as compared with 125,394 in the same month in 1913. Considering the great number of English, French and Russians who have left the city, these figures are astonishing.

O. P. JACOB.



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ST. PAUL COMPOSERS GIVEN CLUB HEARING

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Schubert Concert—Opera by
San Carlo Forces

ST. PAUL, MINN., Jan. 3.—The Schu-
bert Club honored itself and resident
composers by giving a St. Paul Com-
posers' Program on the occasion of its
last fortnightly concert. The program
was a revision of that presented before
the National Educational Association last
June and embodied compositions by Ger-
trude Sans Souci, W. Rhys-Herbert, Leo-
pold G. Bruenner, Carl Heilmaier,
George H. Fairclough, Malcolm Dana,
McMillan and Paolo La Villa.

The performers were members of the
club. Alma Peterson, soprano, with Mr.
Bruenner, at the piano, sang the San
Souci song, "Heart of the World," which
had been studied with the late composer,
Dr. Rhys-Herbert's "For the Sake O'
Somebody," and Mr. Bruenner's charm-
ing "Scotch Folk Song" and "Gondola
Song."

Carl Heilmaier's Variations on an
Original Theme were played by his
pupil, Dorothy Holmes, and George H.
Fairclough's "Concert Waltz," by Char-
lotte Burlington, a pupil of the composer.
Mr. Fairclough was further represented
by two Male Quartets, "Night and Thee"
and "Hymn Before Action" (words by

Kipling), sung a capella by the Apollo
Quartet, consisting of Walter Mallory,
Harry E. George, Grant Kelliher and
Carl Larson.

The Malcolm McMillan cycle, "The
Heart of Farazda" (lyrics by Olive Long,
also of St. Paul), for contralto and piano,
was given by Mrs. Frank O'Meara and
the composer. Mrs. O'Meara appeared
again with Alma Peterson in the Duet
"Within My Heart," from Paolo La
Villa's opera, "The Duke of Ebro," Mr.
La Villa accompanying.

The San Carlo Opera Company has
divided the week between St. Paul and
Minneapolis at the Metropolitan Theater
in each city in a season of repertoire.

Opening in St. Paul with "Lucia di
Lammermoor" with a cast consisting of
Angelo Antola, Edvige Vaccari, Salva-
tore Sciarretti, Luciano Rossini, Natale
Cervi and Anita Sedelmeyer, the company
appeared in turn in "Cavalleria Rusti-
cana," "I Pagliacci," "Faust" and "Car-
men."

In Minneapolis "La Traviata," "Cav-
alleria," "I Pagliacci," "Rigoletto,"
"Martha" and "Aida" were presented.

The present engagement is said by
Local Manager H. D. Frankel to be the
expression of a permanent arrangement
by means of which an annual season of
grand opera by this company is assured
for St. Paul and Minneapolis. Mr.
Frankel gives the assurance that the
stellar attractions will be increased in
number, the orchestra augmented, the
chorus, increased threefold and a ballet
added.

F. L. C. B.

DAYTON'S CHRISTMAS MUSIC

Tree Celebration, "Messiah" and Organ
Recital on Holiday Calendar

DAYTON, O., Dec. 30.—At the munici-
pal Christmas tree celebration, held on
Christmas eve at Library Park, the
chorus, singing Christmas carols, was led
by Arthur Leroy Tebbis, who has charge
of the music in the high schools. De-
spite the inclement weather and the very
busy time there was a large representa-
tion at this celebration.

Henry A. Ditzel gave his annual organ
recital of Christmas carols on the after-
noon of the 24th at the First Lutheran
Church to a big throng. Mr. Ditzel's
beautifully selected program was artis-
tically played. Mary Royal, contralto,
sang "He Shall Feed His Flock" from
"The Messiah" most charmingly.

Last night at Memorial Hall the
Choral Society gave a splendid perform-
ance of "The Messiah" before an audi-
ence of 1,500. Urban Deger, the direc-
tor of the chorus, was warmly congrat-
ulated upon the success of the chorus.
The soloists were Mrs. Clara Nocka-
Eberle, of Cincinnati, soprano; Mary
Royal, of this city, contralto; Walter
Coleman Earnest, of Pittsburgh, tenor,
and Ellis Legler, of this city, bass. The
soloists were entirely acceptable and the
performance excellent.

SCHERZO.

BRIDGEPORT "MESSIAH"

Anita Rio, Rose Bryant, William
Wheeler and Mr. Maitland as Soloists

BRIDGEPORT, CONN., Jan. 3.—A high
standard of excellence was attained by
the Bridgeport Oratorio Society on De-
cember 29, in the Armory, where Han-
del's "Messiah" was presented under the
highly efficient direction of Dr. Arthur
Mees, with the following able soloists:
Anita Rio, soprano; Rose Bryant, con-
tralto; William Wheeler, tenor, and
Robert Maitland, basso.

The soloists discharged themselves of
their duties in creditable fashion and
the work of the chorus and orchestra was
extremely gratifying. The chorus ap-
proximated 350 and the orchestra of
thirty-four was drawn from the ranks
of the New York Philharmonic. The
audience listened intently and its size
displayed the genuine love for music of
a religious order which exists in Bridge-
port.

W. E. C.

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MULTIPLE "MESSIAH" A TACOMA SUCCESS

Twelve Soloists, Five Conductors
and Choirs in Unique Per-
formance

TACOMA, WASH., Jan. 5.—Whether or not the giving of Handel's "Messiah" by twelve solo voices, five conductors, with as many church choirs, and an amateur orchestra is a success is a matter of personal opinion, even if it is well given. At least, Tacoma people gave it a trial and Tacoma people pronounced it a success. The united efforts of some of the leading choirs of the city brought together a chorus of 160 voices trained by five directors. All of the choruses were sung with much enthusiasm and spirit and with good attacks and phrasing.

Unfortunately, Jason Moore, of Holy Trinity Church, who was the moving spirit of the enterprise, was ill on the night of the performance and unable either to conduct a chorus or to assist in playing the accompaniments. This caused some rearrangement of the program and Per Olsson, of the Swedish Lutheran Church; Frederic Wallis, of the First Congregational Church, and Frank Grube, of St. Luke's, conducted throughout the evening, while Robert L. Schofield presided at the piano.

One of the remarkable features of the performance was the orchestra which played the accompaniments for all the choruses. The greater part of the entertainment was the work of Frances Bradshaw, who has conducted for several years the orchestra at the Puget Sound Conservatory of Music. Miss Bradshaw, together with Mr. Olsson, enlarged this orchestra to thirty-five pieces and with much skillful training brought it to a high degree of proficiency. Besides playing for the choruses the orchestra played a part of the Overture and the Pastorale Symphony. The success of the orchestra may result in its being made a permanent body.

All of the soloists did good work. Holy Trinity was represented by Mesdames Hastings and Ferneyhough, sopranos; Mrs. Frederic Keator, contralto; Frank Baker, tenor; First Congregational, by Mrs. L. L. Tallman, soprano; Edith McDowell, contralto; John Todd, tenor, and Mr. Wallis, baritone; First Methodist, by Mrs. J. Austin Wolbert, soprano, and Fritz Kloepper, baritone; Swedish Lutheran, by Mrs. Ernest Bloomquist, soprano, and St. Luke's by Albert Bantley, baritone.

Tacoma people showed their interest and approval by filling the theater from floor to ceiling and several hundreds were turned away. The audience refused to depart until the Hallelujah Chorus was repeated.

Dr. Muck Introduces Ropartz Symphony to Baltimore

BALTIMORE, Jan. 7.—The Boston Symphony Orchestra, Dr. Karl Muck, director, gave the third concert of its local series last night with Fritz Kreisler as the assisting soloist. In the novel

French symphony by Ropartz, the rich effects and ultra-modern means of expression made a telling appeal and the audience applauded the work enthusiastically. The Wagner "Faust Overture" and Beethoven "Egmont" overture gave the orthodox listeners real pleasure, and in the ideal presentation of the Beethoven violin concerto there was found much to give unalloyed joy. Mr. Kreisler was greeted with hearty applause and played with supreme artistic skill. F. C. B.

AN ARIZONA SCENE TO INSPIRE AUTHOR OF INDIAN MUSIC



Charles Wakefield Cadman, Composer (left), and Claude Gotthelf, Pianist, at "Hole in the Rock," Arizona

"The Hole in the Rock" is the name of the place where the accompanying photograph of Charles Wakefield Cadman and Claude Gotthelf, pianist, was taken last Spring in Arizona while they were on their way to the coast. There are several Indian legends connected with this place, and it is said that Mr. Cadman was inspired by them to write some of his Indian music.

CHICAGO'S CIVIC CLUBS

Organize Local Music Clubs in City's Parks

CHICAGO, ILL., Jan. 9.—According to the *Tribune* of this city the Civic Music Association has commenced the organization of local music clubs in some of the parks in addition to the artists' recitals given under its auspices. These groups are called civic music clubs, a term which may include adults' or children's work, according to the need of the community. At Seward Park children are being taught singing and Dalcroze eurhythmics by Tennis Mitchell, Margaret Taylor, Rose Theiler and Charlotte Gregory.

The club at Dvorak consists of a children's chorus in singing and Dalcroze, directed by Albie Sladek and Minnie Lawson. At Mark White Square the children are managed by Mrs. G. M. Norbeck and the Volks-Lieder Verein, a German Woman's Chorus, is conducted by M. R. Hofer. A number of other clubs are active all over the city.

KANSAS CITY'S GALA HOMECOMING JUBILEE

Alice Nielsen and Marie Kaiser
Return and Sing to Throng
of 6,000

KANSAS CITY, MO., Jan. 9.—An audience of 6,000 was in attendance in Convention Hall on Monday evening at the Red Cross Homecoming Jubilee. Many former Kansas Citians who are now professionals came from a distance to participate in the unique affair.

Alice Nielsen, prima donna soprano, whose lovely voice was first heard in the choir at St. Patrick's Church, was the leading attraction. She appeared in the costume of a Red Cross nurse and Kansas City took her to its heart when she came upon the stage. She sang Arditi's "Il Bacio," after which she responded to five encores. Marie Kaiser, soprano, who has made a place for herself in the concert field in the East, was also given an enthusiastic reception. Her voice is of a beautiful, round quality. Hazel Kirke, of light opera fame, the six Kirksmith Sisters, and Katherine Durkin, from vaudeville, were among the other "home comers." Carl Busch and Harry Kelly were the conductors of the orchestra.

The third symphony concert was given on Tuesday afternoon in the Shubert Theater. Mozart's C Major Symphony, "Jupiter," Hugo Kaun's Overture "On the Rhine" and a Rimsky-Korsakow Suite, op. 34, comprised the orchestral program and were well presented. Florence Hinkle was the soloist. Her unusually beautiful voice was greatly enjoyed in "Voi che sapete," "Vissi d'arte" and the Ave Maria from Bruch's "Cross Fire." Her registers are perfectly blended and her tone of exquisite quality. She returned many times to the stage in response to the insistent applause.

A new string quartet was heard in its initial concert on Monday evening in the Grand Avenue Temple. Henri Shostac, concertmaster of the Symphony Orchestra, is the director. Ray Shostac plays second violin. Hans Petersen, viola, and Alfred Buch, 'cello, with Clara Blakeslee, accompanist.

The quartet is a valuable addition to local musical affairs. The program, which comprised the D Major Beethoven Sonata, Haydn's Quartet, op. 49, and the Mendelssohn Quartet, was admirably played.

Sarah Ellen Barnes gave her illuminating monthly lecture "How to Listen to a Symphony Concert" on Monday morning in Drexel Hall. Miss Barnes plays and analyses the symphony to be played by the orchestra the following day with Nelle Campbell at the second piano. M. R. M.

OSCAR HAMMERSTEIN SAID TO HAVE MARRIED AGAIN

Impresario Refuses to Confirm the Report—"If I Were Married, Would I Be Smiling?" He Asks

Oscar Hammerstein is reported married again but refuses either to confirm or deny the report. Nevertheless, he admits that he went to Jersey City on December 30 and obtained a license to wed Mary Emma Swift. It is rumored that the marriage ceremony followed in a Jersey City law office on New Year's Eve, though neither the impresario nor Mrs. Swift would admit it.

The two are said to have been friends for several years. Mrs. Swift is described as a handsome woman, wealthy and thirty-two years old, which is thirty years younger than Mr. Hammerstein. Until a divorce in 1912, she was the wife of Julian Walton Swift, a relative of the meat-packing Swifts of Chicago.

Mr. Hammerstein was smiling when the newspapermen asked him about the marriage.

"Don't I look happy?" he said. "And would I be smiling if I were married?"

"About this time every year the newspaper men marry me off to some one," he continued, "and when they are not marrying me they are mixing me up in some sort of a lawsuit until I have become known as the 'Professional Defendant.' Now, I suppose I'll have to change my title to the 'Perpetual Bridegroom.'"

"Let me tell you how it all was. They have a new marriage license law over in Jersey and the lawmakers over there wanted to test it. 'Send for Oscar Hammerstein,' said the Attorney General. 'Just the thing,' said the Governor, and so they sent for me."

"Osk," said the Governor, "we want to

find out if this new law of ours will stand up. Are you willing to make a test case of it?"

"Sure thing," said I, "I've got five lawsuits on for this week and I'm building two more opera houses, but I'm always willing to accommodate you, Gov."

"And that's all there is to it. I've always notified the newspapers when I've been married before, and I'll not depart from my usual custom this time. Good-bye, boys."

Oscar Hammerstein was divorced from his former wife in 1911. Mrs. Hammerstein has since died.

WHEELING'S RICH REPAST

Mme. Culp and Mr. de Gogorza Present Artistically Sung Program

WHEELING, W. VA., Jan. 11.—An audience of imposing proportions greeted Mme. Culp and Emilio de Gogorza at the Court Theater on January 8, when these singers collaborated with the assistance of Coenraad v. Bos, their accompanist, in an artistic joint recital. Mme. Culp sang five Beethoven songs in ideal fashion. She aroused tremendous enthusiasm with "Adelaide." Added to these were a group in English by James H. Rogers, two Indian songs by Lieurance and several German *lieder* by Hugo Wolf and Strauss.

While Mme. Culp has been heard before in Wheeling it was Mr. de Gogorza's first appearance in this city. He sang arias by Gluck and Mozart and works by Berlioz and Elgar and impressed his auditors immediately with his serious artistry and rich vocal resources. Demands for extras were insistent. Mr. Bos supplied the accompaniments. The next concert will be given by the Boston Symphony Orchestra.

Ethelynde Smith Sings in Portland, Me.

PORTLAND, ME., Jan. 9.—Ethelynde Smith, the soprano, sang in a concert at Scottish Rite Hall last evening, along with Ruth Garland, reader; Percy Leveen, violinist, and Mary Seiders, accompanist. American composers represented on Miss Smith's program were Fay Foster, with "Sing a Song of Roses," and Harriet Ware with her "Sunlight." She also sang an Old Buddhist Chant, "Tu," by Fuentis, and various other songs, making a decidedly pleasing impression.



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BOSTON SYMPHONY IN A CLASSIC VEIN

**Latest New York Programs Greatly to Liking of Audiences
—Kreisler Soloist**

Whatever the justice of the harsh criticism which has been directed toward Dr. Karl Muck and the Boston Symphony Orchestra for the programs they have been offering their New York friends on recent visits, the audience which assembled in Carnegie Hall on Thursday night of last week found itself in a mood of complete gratification over the selection of music of tried and true calibre.

Mozart's "Jupiter" Symphony, Wagner's "Eine Faust Overture," and the "Siegfried Idyll," with Mendelssohn's Violin Concerto calling for the artistic service of Fritz Kreisler, comprised a list well calculated to mollify the protestants and appease the scoffers.

It has long been a matter of record that the Boston Orchestra's best work is done in the interpretation of the classics and the manner in which it revealed the manifold beauties of the Mozart symphony again emphasized this predilection. For sheer tonal beauty, for restraint and a fine observance of proportion throughout, the performance could not have been more delightful or satisfying. The Wagner numbers offered additional opportunities for the display of those qualities that have given the Boston organization its unique position.

If it were possible to provide a supplementary thrill to so rich a musical exhibition as had gone before no better medium could have been advanced than the selection of Mr. Kreisler for the final number. The manner in which he played the concerto will long remain in the memories of his hearers as a masterpiece of musical performance. Even so remarkable a scene of enthusiasm as that which attended the close of this noteworthy presentation failed to establish the real depth of emotion, the artistic satisfaction that must have been felt by everyone present. P. M. K.

So large was the audience that heard the Saturday afternoon concert of the Boston Symphony on January 9 that standing room was sold. Fritz Kreisler was the soloist again and he may have been partly responsible for the mammoth audience. He played Bruch's Fantasy on Scottish Airs, op. 46, a work which few contemporary violinists keep in their repertoire, although they would do well to substitute it occasionally for the hack-

neyed G Minor Concerto of the same composer.

Mr. Kreisler performed it thrillingly. The nature of its themes, its *rubato* spirit, its deeply felt *cantilene*, were affectingly portrayed by the great Austrian master. There were times in the first movement when his intonation missed its wonted purity and he was not ready to sustain the final E flat, at the top of the finger board as it was intended to be. Yet how trifling are such matters when one realizes the tremendous achievement of this executive genius! Mr. Kreisler was showered with applause on his entrance and at the close of his performance. He deserved it all.

Dr. Muck led his men with fine results in Beethoven's Eighth Symphony, Schumann's Overture to "Genoveva," the "Shepherds' Music" from Bach's "Christmas Oratorio," and the "March of the Wise Men" from Liszt's "Christus." It would be difficult to approach a more traditional reading of the symphony than that which Dr. Muck gave us. It would be interesting, at the same time, to inquire why the repeat in the trio of the Minuet movement was not made. Surely the minuet form is the one and only one in which repeats may not be omitted. If Dr. Muck desires to shorten the symphony let him omit the unnecessary repeat in the opening *allegro* which he insists on making.

Schumann's "Genoveva" is hardly a successful piece, but it was played in a distinguished manner, as was the great spiritual Bach music and the empty and long-drawn-out Liszt excerpt. The last named received hardly any applause. A. W. K.

NASHVILLE SCHOOL'S SERIES

**Martin Bruhl Heard at Ward-Belmont—
Mr. Washburn's Tour**

NASHVILLE, TENN., Jan. 9.—On January 8 Martin Bruhl, pianist, was heard at Ward-Belmont College by a large gathering. It was Mr. Bruhl's first appearance here. He played McDowell's "Keltic" Sonata and novelties by Debussy, Sapelnikoff, Oldberg and Arensky. This was the sixth number on the Ward-Belmont artists' course, successful under the management of Charles Washburn, baritone and director of voice in the college. Mr. Washburn has shown splendid judgment in securing artists as well as untiring energy in putting them before the public.

Mr. Washburn has just returned from a short concert tour in the South, having appeared in recital at Camden, Ala., also singing the baritone solos in "The Creation" at Birmingham and appearing before the students of the high school of that city. A little "run" to Chicago for the express purpose of hearing Mme. Sembrich rounded up this busy man's holidays.

Those who were so fortunate as to drop in on the noon-musical at the Y. M. C. A. this past week were fully repaid by hearing a group of songs beautifully sung by Francis Morton-Crume, contralto, who this Winter joined the musical profession of Nashville and won instant recognition as a soloist of unusual talent. E. E.

SECOND CONCERT OF SCANDINAVIAN MUSIC

**Honors for Julia Claussen and
Conductor Windingstad—
Novelties Heard**

For the second time a concert of Scandinavian music was given at Carnegie Hall, New York, on Sunday evening, January 11, under the auspices of the American Scandinavian Society. Participating in it were Mme. Julia Claussen, the Swedish mezzo-soprano, who has won much success with the Chicago Opera Company, and in concert; Per Bioern, a Danish bass-baritone, and an orchestra, known as the Scandinavian Symphony, Carl H. Tollefsen, concertmaster.

Ole Windingstad, a young Norwegian, who showed himself so gifted a conductor at last year's concert, again presided over the orchestra. Mr. Windingstad is unquestionably one of the most magnetic young conductors heard in New York in recent years. He has splendid control over his men, and his conducting is that of a serious musician who knows his scores and also how to obtain striking results with legitimate means. It was doubtless with the desire to do honor to the pioneer, Niels Gade, that the conductor produced his First Symphony in C Minor. For what it utters the work is too long. It is dedicated to Mendelssohn, and it is also modelled upon Mendelssohn. Its national traits are confined to a few folksong-like bits which appear in the first and last movements. The other orchestral items were a "Master Olof" Suite by the Swedish composer, Tor Aulin, whose Humoresque for violin has been played here considerably by Mr. Zimbalist, and Sinding's "Rondo Infinito," music that is scholarly but of no other distinction.

Though the orchestral offerings are thus seen to have been in no way noteworthy (there was nothing among them that approached last year's "Midsommervaka," by Alfvén) there was much interest in Mme. Claussen's numbers. With the orchestra she sang "En Sang," by Harald Fryklöf, a young Swedish composer, whose message is modern and vital, and the "Spinning Song," from the opera "Den Bergtagna," by Ivar Hallström. Mme. Claussen is assuredly one of the great singers of our time, and her performance of these items was worthy of the highest praise. She has a wonderfully beautiful voice and her manage-

ment of it is exemplary. In a group of songs, Sjögren's "Molnet," Alfvén's "Var Stilla," Grieg's "Efteraarstormen" and Peterson-Berger's "Till Majdag" she scored another triumph.

Mr. Bioern, who made his New York debut on this occasion, is a singer of worthy qualifications. He revealed a very agreeable voice in Gade's "Knud Lavard," and Grieg's "Den store, hvide Flok," the latter finely orchestrated by Mr. Windingstad, and in songs by Heise, Lange-Müller and Hartmann.

Frank Bibb played the piano accompaniments for Mme. Claussen and Mr. Bioern with excellent results.

A. W. K.

LEONORA JACKSON'S RETURN

**American Violinist's Reappearance in
Baltimore Recital**

BALTIMORE, Jan. 8.—The ninth Peabody recital which took place this afternoon marked the reappearance in public after a number of years' absence of Leonora Jackson, the American violinist. The recital also served as the professional debut of the young Baltimore pianist, Esther Cutchin, who is a graduate of the institution and has been efficiently trained for a professional career by George F. Boyle.

Miss Jackson's bigness of tone, richness and warmth as well as delicacy of expression were made evident in several smaller pieces by Cui, Tchaikowsky, Ysaye and Wagner, while the artist, depending upon some flaring display of technique in the Paganini "Witches," Ernst's "Hungarian Airs" and with an exotic interpretation of the Bach "Chaconne," made it further evident that finger dexterity and bowing facility were fully represented in her artistic equipment.

The work of the young pianist was full of repose and held much that was technically interesting in the various performances of taxing compositions by Chopin, Debussy, Arensky and Strauss-Tausig. Miss Cutchin was given a hearty reception. F. C. B.

**May Scheider in Benefit Concert at Far
Rockaway, L. I.**

May Scheider, the American operatic soprano, was one of the artists in a concert for the war sufferers at Far Rockaway, L. I., on January 9. Miss Scheider sang airs from "Traviata" and "Manon Lescaut" and groups of songs. Manolito Funes, the boy pianist; Charles Marsh, violinist, and Emil J. Polak and Joseph Lippeau, pianists, also assisted in the program.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

There has been considerable activity among artist pupils of Sergei Klban-sky, as is evidenced by recent appearances.

Lalla B. Cannon scored a success at the Hotel Astor on January 1; Mrs. Arabel Marsfield sang at the regular Thursday evening musicale of Mr. and Mrs. Arthur Brown on January 7; Miss Cannon and Jean Vincent Cooper also appeared at a musicale at the residence of Mr. and Mrs. Charles A. Hamilton; Miss Cooper has engagements for Newark, January 13, and in New York, January 15, 30 and February 6. At a recent musicale at the Klban-sky studios the following singers appeared: Elizabeth Townsend, Mrs. H. F. Wagner, Ethel Townsend, Genevieve Zierlinsky, Mildred Ingersoll, Grace Jones and Fred Eckhorn.

* * *

The Hassell Conservatory of Music had a lecture and concert January 8, which was well attended. This was the second of a series of three lectures which Mr. Van Broekhoven is giving at the school during the season. His subject last night was "The Requirements of the Modern Opera Singer." Mr. Van Broekhoven's address was illuminating and of much educational value. Eleanor Bennet recited "The Hunchback," by Knowles, and a scene from the "School for Scandal."

Master Oscar Wasserberger, violinist, though but fourteen years old, played Bruch's G Minor Concerto in a way that would have done credit to one twice his age. He displayed good technique and a sweet tone, and his interpretations were artistic. He also played "Aus der Heimat," by Smetana, and "Schön Rosmarin," by Kreisler, and several encores.

* * *

An impromptu concert of unique interest took place at the Carnegie Hall studios of Herbert Wilber Greene, on Saturday morning, January 8. The Glee Club of the University of Wooster, Wooster, O., has this year extended its annual holiday tour to include the larger cities in the East. Their director, Prof. Harold G. Hutchins, is the dean of the vocal department of the university. Prof. Hutchins, wishing to pay a personal compliment to his former teacher, brought the club to Mr. Greene's studios, which were quickly filled with guests, and a most enjoyable program followed. The singing of the club was excellent.

Albert Ciccarelli, baritone, a pupil of the singing teacher, Lazar S. Samoiloff, studio in Carnegie Hall, New York, is going to give a recital in Aeolian Hall,

New York. Mr. Ciccarelli will sing songs and arias from operas in Italian, German and French and also a group of modern English songs.

* * *

Mrs. Grace McCormick Johnson, a pupil of Charles Kitchell, of New York, has been chosen as soloist of the First Church of Christ, Scientist, Hoboken, N. J. She was heard in recital before the Afternoon Musical Club, of Jersey City, on January 12.

STUDIO CLUB RECITAL

Francis Rogers and Hazel Collins Present Attractive Program

A joint recital was given at the Studio Club of New York by Francis Rogers, the eminent baritone, and Hazel Collins, soprano. Miss Collins displayed a beautiful, well-trained voice, in two groups of songs which embraced Bachelet's "Chère Nuit," Strauss's "Ständchen" and Luckstone's "Japanese Love Lyric."

Mr. Rogers, always the finished artist, sang Brahms's "O Liebliche Wangen," Sinding's "Sylvain" and "Cradle Song of the Peasant" by Moussorgsky. Isadore Luckstone, the composer-teacher, was at the piano.

Mr. Luckstone deservedly takes pride in the singing of Hazel Collins, who is one of the most recent productions of his studio. Francis Rogers also entered on his artistic career after study with Mr. Luckstone. The joint recital was given on the afternoon of January 11.

PEABODY'S BIG ENROLLMENT

Baltimore School Feels No Effect of the European War

BALTIMORE, Jan. 11.—The second term at the Peabody Conservatory of Music will begin February 1, and already requests for enrollment have come from different parts of the country. The Fall term now closing has been highly successful both in artistic results and in attendance. The management reports that the war has not affected the matriculation, for that of the past term overshadowed that of any previous season and the coming term gives promise of a banner enrollment. Max Landow, pianist, formerly of the Stern Conservatory, Berlin, who has recently been appointed to the teaching staff, has proven a valuable addition to the conservatory as well as to the music life of the city.

Twenty recitals by artists of world-wide reputation are free to the pupils besides innumerable students' recitals, performances by visiting organizations and lectures. The conservatory has three orchestras, the senior being under the conductorship of the well-known composer-violinist and former assistant conductor of the Boston Symphony Or-

chestra, Gustav Strube. The Peabody has also its own chorus, string quartet and opera class. Recognizing the growing importance of music study as an educational factor in the public schools and the consequent need of well equipped supervisors and teachers, a special course is available for students desiring to fit themselves for work in this important field. In furtherance of the plan the Peabody has secured the co-operation of the School Board of Baltimore, through which special facilities have been obtained for practical normal work in the public schools of the city.

NOTABLE TORONTO "MESSIAH"

Fine Singing by Dr. Broome's Chorus and Four Able Soloists

TORONTO, CAN., Jan. 8.—One of the finest audiences of the season, great in numbers and responsive in spirit, occupied Massey Hall for the performance of Handel's "Messiah" by the Oratorio Society under the conductorship of Dr. Edward Broome. The general verdict was that Dr. Broome conducted the best chorus that has ever responded to his baton in Toronto. Of the examples of particularly finished expression one may mention the chorus, "For Unto Us a Child Is Born"; "Behold the Lamb of God," "Lift Up Your Heads" and the immortal "Hallelujah." The sopranos were especially noteworthy for their brightness and beauty of tone. Excellent results were accomplished in tonal gradation.

Dan Beddoe, the tenor, whose experience in oratorio work has been remarkable, sang the great solos allotted to him with a delightfully clear enunciation of the words, a contagious sincerity of feeling, and artistic phrasing. His group of recitatives, beginning with "Behold and See," were powerful in expressiveness. The soprano soloist, Elizabeth Tudor, made her way to immediate favor. The absence of forced emotionalism and the presence of unusual vocal beauty were striking points in Miss Tudor's singing. Mary Jordan, the contralto, whose voice has the charms of mellowness and smoothness, won ready applause in all of her solos. Clifford Cairns, the solo bass, achieved a favorable verdict by his singing of "Why Do the Nations So Furiously Rage Together?" and "For He Is Like a Refiner's Fire." The orchestra was made up chiefly of members of the late Toronto Symphony Orchestra, assisted by Healey Willan at the organ. Mr. Willan's composition, "England, My England," was performed and made an unmistakably fine impression. R. B.

Liederkrantz Club of New York Celebrates Sixty-eighth Anniversary

The members of the Liederkrantz Club of New York celebrated the sixty-eighth anniversary of the organization on January 8 at the clubhouse, No. 111 East Fifty-eighth street. The male chorus of the club sang compositions by Leisel, Schumann, Gasteiner, Wolff and Mendelssohn. Louise Cummings, soprano, sang an aria from Puccini's "Madame Butterfly" and Rummel's "Ecstasy," and, with the accompaniment of harp, organ

and violin, the Bach-Gounod "Ave Maria." The other soloists were Salvatore de Stefano, harpist, and Alois Trnka, violinist. The orchestra of the club played under the direction of Hugo Steinbrich, and the conductor of the male chorus was Otto A. Graff. Dr. Carl Pfister, president of the club, delivered an address on the history of the organization. The entertainment was arranged by the musical committee, Berthold Beck, chairman; Walter Frick, Richard Arnold, Rudolph Fiala and Dudley Buck, Jr., son of the composer.

INDIANAPOLIS CONCERTS

Männerchor Presents Flonzaleys and Gives New Year's Program

INDIANAPOLIS, IND., Jan. 7.—The Männerchor celebrated New Year's Eve, as is the custom of the society, by a concert. Assisting the chorus, under the direction of Rudolf Heyne, were Mrs. Arthur Monninger, pianist, and Ellis Levy, violinist, whom Indianapolis claims, though he makes his home now in St. Louis.

Those who availed themselves of the opportunity of hearing the Flonzaley Quartet on January 7 found the best in the realms of music, for which they are indebted to the Männerchor, which makes these concerts an annual affair. The program comprised three quartets, the Haydn G Major, op. 17, No. 5; the Variations from the D Minor Quartet by Max Reger, and the Tchaikowsky E Flat Major. In the reading of the score, in tone quality, in unity, they manifest a plasticity which results in perfection. The insistent applause won two extra numbers, the Andante Cantabile, Tchaikowsky, and the Haydn Serenade.

The art gallery recitals in Sculpture Court were resumed on January 3. An enjoyable program was given by Dorothy Jordan, pianist, and Nathan D. Davis, violinist.

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LOCAL CONCERTS IN PHILADELPHIA WEEK

Olive Kline Fortnightly Club's Soloist—Hearing of Resident Composers

PHILADELPHIA, Jan. 11.—At a concert given in the Academy of Music last Wednesday evening the Fortnightly Club, one of Philadelphia's popular choruses of male voices, had the assistance as special soloist of Olive Kline, soprano, of New York, who was received with much enthusiasm. Miss Kline has a voice of beautiful quality, which she uses with artistic effect, and her felicitous delivery of the aria, "Ah, fors è lui," from "Traviata," made an excellent impression, which was emphasized by several songs of a lighter variety, in French and in English, also admirably sung. The Fortnightly was heard in an admirable list of offerings, under the direction of Henry Gordon Thunder. Huhn's "Invictus," an arrangement of "Robin Adair," by Buck, and Mark Andrew's arrangement of the old English folk song, "Widcombe Fair," were specially enjoyed. Harry Halstead and Henri Merriken, tenors, contributed solo numbers that were well received.

The Matinée Musical Club last Tuesday afternoon, in its concert room at the Roosevelt, presented another interesting program. The program, which was in charge of Mary Walker Nichols and Maude Hanson Pettit, included numbers by Jenny Kneeder Johnson and Helen Chance, sopranos; Mary Newkirk and Mary Lee Kinkade, contraltos, and Marie Waters, Mrs. Joseph F. Stopp and Mrs. Richard Maddock, pianists, members of the club, and, as a special feature, numbers by Jacob G. Garber, violinist. Johan Grolle, head worker of the music school of the College Settlement, and Mrs. Howard L. Weatherly, also interested in that institution, made a plea for the support of the school by attendance at a series of benefit concerts in progress.

A number of original compositions by local composers gave special interest to the meeting of the Philadelphia Music Club, in charge of Mrs. Thomas H. Fenton, last Tuesday. Songs by Frances McCollin, sung by her father, Edward G. McCollin; three compositions for piano by Clarence K. Bawden, played by Mr. Bawden, and songs by Elizabeth A. Gest, interpreted by Caroline Edmund, met with cordial favor. As an especially enjoyable feature of the program, at the close the Concerto by MacDowell, op. 23, was played by Marion Grafe and Joseph W. Clarke. A. L. T.

MME. VAN ENDERT IN FIRST BOSTON RECITAL

Soprano's Songs in English a Particularly Noteworthy Achievement—Large Audience Well Pleased

BOSTON, Jan. 10.—Last Thursday afternoon, the 7th, in Jordan Hall, Mme. Elizabeth van Endert, soprano, appeared for the first time in recital in this city. She made, on the whole, a very favorable impression, and it may be said that her voice and her style equip her better for a small hall than for an immense auditorium. The voice is not a big one, but it is beautiful when it is not taxed beyond its capacity. It is especially adapted to the expression of what is naive or joyous, or pretty or decorative. In songs such as Schumann's "Roselein" and "Frühlingsnacht," Brahms's "Vergleichliches Standchen," a group of six English songs, most of them in the lighter vein, by Rogers, MacDowell, Leoni and an unknown English composer; Hugo Wolf's "Der Gärtner" and Strauss's "Serenade," Mme. van Endert was heard to excellent advantage. As she progressed with her program a certain self-consciousness, perceptible at first,

disappeared. The voice grew warmer and fuller, the delivery freer and more easily eloquent.

The songs in English were in a way a feat of virtuosity, from a singer who, though familiar for some years with the English language, had had nearly all her experience with the German public and in German songs or operas. Mme. van Endert's diction would have been a lesson for the great majority of English and American singers, and in interpretation she caught readily and surprisingly the real mood of songs composed in a different language, and, one might say, by a different consciousness from that of her own people.

There was a large audience, which warmed to the singer as she warmed to her work. Mme. van Endert was admirably accompanied by Richard Epstein. O. D.

HUGE OVERFLOW AT M'CORMACK RECITAL

Many Turned Away in San Francisco—Bevani Opera Forces Find Welcome

Bureau of Musical America,
1101 Pine Street,
San Francisco, January 7, 1915.

Some hundreds of persons were turned away from the box office at the Cort Theater last Sunday, unable to obtain admission to the John McCormack recital. The stage of this theater, the largest in San Francisco, was crowded with chairs for the accommodation of from 200 to 300 listeners, and then standing room was sold until the police took charge of the door and prevented further congestion. On account of the tremendous demand, which this year has been greater than ever, Manager Greenbaum has arranged for a return engagement and McCormack will again appear at the Cort on January 17.

Alessandro Bevani and his Italian Opera Company opened what promises to be a highly successful engagement at the Alcazar Theater last Monday night. "Otello," "Lucia" and "Il Trovatore" are this week's operas. The company is a well-balanced singing corps, with acceptable orchestra. Among the principals, these have been received with favor:

In "Otello," Fausto Castellani, title rôle; Johanna Kristoffy, *Desdemona*; Paolo Galazzi, *Iago*; Guglielmo Giulliani, *Cassio*. In "Lucia," Umberto Sacchetti, *Riccardo*; Ethel Sanborne, *Lucia*; David Silva, *Henry Ashton*; Pietro di Biazzi, *Raimondo*. In "Il Trovatore," Giuseppe Opezzo, *Manrico*; Michele Giovanni, *Count di Luna*; Emilia Vergeri, *Leonora*; Alice Gentle, *Azucena*. The conductors are Josiah Zuro, formerly of Hammerstein's Manhattan forces, and Luigi Rocca.

Especially attractive scenic effects have been provided by the Alcazar. Another advantage to Bevani is that the New Era League, a large and influential organization which is promoting the Philharmonic symphony concerts for the benefit of the public, has taken up the plan of helping along the opera with a view to making this company the nucleus of a permanent San Francisco organization.

On Tuesday afternoon the California Club, a leading organization of San Francisco women, heard a beautiful program, of which the principal feature was Siögren's Sonata in E Minor, op. 24, for Piano and Violin. This was played by Emile Rossett, who was the Century Opera Company's concertmaster last season, and Eula Howard Nunan, San Francisco's "petite princess of the piano." An effective group of songs won much applause for Frank Louis Frick, baritone.

Eleanora de Cisneros, the Manhattan and Chicago Opera prima donna, arrived here yesterday. She is to sing with the San Francisco Orchestra on January 22. T. N.

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THREE IMPORTANT OBERHOFFER EVENTS

Beethoven and Wagner Programs by Minneapolis Players and "Pop" Concert

MINNEAPOLIS, MINN., Jan. 10.—A wide range of appeal has gone out from the Minneapolis Symphony Orchestra in its last three concerts, covering an all-Wagner program, an all-Beethoven program and a Sunday "pop."

For the Beethoven concert, on Tuesday afternoon, with Fannie Bloomfield Zeisler as assisting soloist, Minneapolis and St. Paul were present in large numbers, despite a downpour of rain, and enthusiastic to a high degree.

The Fourth and Fifth Symphonies were played gloriously. Mme. Zeisler was superb. From the first "bite" of her attack in the "Emperor" concerto she held her audience with unyielding grip. Temperamentally the soloist and conductor were well matched, and while the orchestral parts were less smooth than might have been desired, the result was electric.

The Wagner program, with Julia Claussen as soloist, was a repetition of that given the night before in St. Paul. It was the occasion of another triumph for all concerned.

The popular concert, on Sunday afternoon, brought forward Albert Lindquist, tenor, and Leonardo de Lorenzo, flautist, as soloists. Mr. Lindquist's arias, "Celeste Aida," from "Aida," and "Che gelida manina," from "La Bohème," served as the vehicle for the expression of considerable dramatic sense, voiced by a tone that was remarkably resonant.

Mr. de Lorenzo played two of his own compositions, an Andante from "Appassionata," op. 5, and a Valse de Concert, "Giovialita," op. 15, the latter given its initial performance from manuscript. Purity of tone, technical dexterity, and artistic sense were all in evidence.

Cornelius van Vliet, cellist, with Eloise Shryock at the piano, appeared in recital under the auspices of the Thursday Musical at its last meeting.

The program covered a wide range of literature and the numbers were chosen and arranged to please. It included two of MacDowell's works, "A Deserted Farm," and "To a Water Lily," arranged for cello by Klengel.

Mr. van Vliet produced a tone that was at times pure and warm. For refinement of appreciation, finished style and artistic temperament he was warmly applauded. F. L. C. B.

1,000 FACTORY GIRLS AS KITTY CHEATHAM HEARERS

Unique Audience for Noted "Disease" in Visit to Dayton Plant Following Recital in That City

DAYTON, O., Jan. 7.—Kitty Cheatham gave an extremely interesting talk to nearly 1,000 of the young women employed at the National Cash Register Company on Wednesday afternoon in their Industrial Hall, and touched the hearts of each one by her sincerity, her common sense ideas, beautifully expressed, and her charming personality. Miss Cheatham was a guest for the day of President John H. Patterson and his daughter, Miss Dorothy, and spent most of the day at the big factory, being a guest at luncheon there.

As a compliment to Miss Cheatham's splendid work in preserving the negro melodies, a quartet of colored singers had been engaged to sing some of the old songs, but they did not sing them to suit Miss Cheatham, so she made her way to the stage and proceeded to direct them, much to the amusement of her auditors and to the betterment of the music given by these colored singers. Miss Cheatham's talk to the girls embraced a number of subjects, and touched particularly upon the service which one may render to another in the world. She spoke most interestingly, and was enthusiastically applauded. She also told some entertaining stories, gave some clever recitations and sang a few songs in her own characteristic way. It was an interesting day for the young women at this big factory, and they were all very enthusiastic over Miss Cheatham, both as the woman and as the artist.

Miss Cheatham appeared at the Victoria Theater under the direction of A. F. Thiele on Monday evening before a brilliant audience, made up of both children and grown-ups, who inspired the distinguished visitor to give of her best. She was most cordially received, and was obliged to respond to many encores, and she gave many request numbers besides her regular program. Her reading of "The Little Grey Lamb" was exquisite, and touched deeply the hearts of her listeners. She paid a glowing tribute to the late poet, Paul Lawrence Dunbar, and gave his "When Malindy Sings" as only she can give it.

While here Miss Cheatham was the guest of City Manager Henry M. Waite and Mrs. Waite and on Tuesday afternoon a large number of society people enjoyed meeting Miss Cheatham at the Waite home in Oakwood. "SCHERZO."

EFREM ZIMBALIST AND ALMA GLUCK IN BOSTON

Violinist and Soprano Heard by Crowded Audience in Symphony Hall—Both in Good Form

BOSTON, Jan. 4.—One of the most successful of the Sunday afternoon concerts which have taken place in Symphony Hall this season under Mr. Mudgett's management was that given by Alma Gluck and Efrem Zimbalist yesterday afternoon in Symphony Hall.

Sonata for Violin in E Major, Handel (Mr. Zimbalist); songs, "Rossignol Amoureux," from Rameau's "Hippolyte et Aricie"; "So Sweet is She," Old English air arranged by Dolmetsch; "O Sleep, Why Dost Thou Leave Me," Handel; "Mermaid's Song," Haydn (Mme. Gluck); Air for the G String, Bach; "Les Papillons," Couperin-Liebersohn; "Musette," Rameau-Liebersohn; Vivace, Haydn (Mr. Zimbalist); songs, "Du bist die ruh," Schubert; "Der Sandmann," "Die Lotosblume," Schumann; "Botschaft," Brahms (Mme. Gluck); Air, Goldmark; Scherzo, Kreisler; Chanson, Triste, Kalinnikow; "Tambourin Chinois," Kreisler (Mr. Zimbalist); songs, "Bird of the Wilderness," Horsman; Folk Songs of Little Russia, arr. by Zimbalist; "From the Land of the Sky-Blue Water," Cadman; "To a Messenger," Frank La Forge (Mme. Gluck); duets, Elegie, Massenet; "Angel's Serenade," Braga.

Mr. Zimbalist has seldom before played in Boston with such warmth, individuality and magnetism.

Mme. Gluck's voice seems now to be settling into its rightful place. Its distinctive character has not disappeared, but it is a voice of much more capacity and coloring than the voice which she presented four or five seasons ago.

Symphony Hall was packed for this concert, and both artists added repeatedly to the program.

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SALT LAKE CHORUS MAKES PUBLIC BOW

"Messiah" First Achievement of New Oratorio Society Under Conductor Coop

SALT LAKE CITY, UTAH, Jan. 2.—Salt Lake is indeed proud of its new Oratorio Society, which gave its initial performance on New Year's Day. The occasion was a brilliant performance of Handel's "Messiah" to a capacity audience, filled with the spirit and enthusiasm of the occasion. The society was organized in the early Fall, and through the untiring efforts of Prof. Squire Coop, conductor, the society was able to present this oratorio in a most commendable and artistic manner.

The chorus of 140 voices did some splendid work. The attacks were clean, the enunciation almost perfect, and the command over the difficult choruses, especially the Hallelujah chorus, was most noteworthy. The orchestra of forty-five, representing the personnel of the Philharmonic, played in its usual artistic manner.

The able soloists were Mrs. Della Daynes-Hills, soprano; Edna Cohn, contralto; C. Crosby Tullar, tenor, and Willard Andelin, basso. Mrs. Hills's voice soared to wonderful heights in "Rejoice Greatly." Miss Cohn showed great warmth of tone in her work, especially in "He Shall Feed His Flock." Mr. Tullar evidenced clean technic and precision in his singing, while Mr. Andelin sang in his inimitable manner. His rendition of "The Trumpet Shall Sound" was most effective. Z. A. S.

GRAND RAPIDS CONCERT

Trio de Lutèce and Mme. Osborn-Hannah in Ingratiating Program

GRAND RAPIDS, MICH., Jan. 8.—The third concert in the Mary Free Bed Guild concert course was given last evening by the Trio de Lutèce, George Barjère, flute; Paul Kéfer, cello, and Salvatore de Stefano. Each man of the trio proved to be an artist and their ensemble work displayed a marked finish.

Mme. Jane Osborn-Hannah, dramatic soprano of the Chicago Opera Company, was at her best, her interpretation being especially fine. Mrs. Monroe Dunham, a local artist, supplied fine accompaniments. E. H.

George Halprin's Pianism Pleases New Assembly Auditors

The New Assembly Salon's concert on January 7, in the Hotel Plaza, was heard by a good sized audience, which applauded cordially the work of the soloists, Gerda Danielson Bosley, soprano; Ella J. Horne, contralto; Raymond Loder, baritone, and George Halprin, pianist. The latter jumped in at an hour's notice to fill the breach made by the absence of Miriam Allen, pianist. He played excellently and was greeted with turbulent applause. Mr. Loder

sang Strauss's "Ach Lieb, Ich Muss Nun Scheiden" with splendid expression and good vocal quality. Mme. Bosley's voice is powerful but lacks fineness, and Mme. Horne revealed a colorless contralto organ. Mr. Hirt's accompaniments were praiseworthy. B. R.

CAROLYN CONE'S SUCCESS

Pianist Wins Milwaukee Praise in Liszt Concerto with Stock Forces



Carolyn Cone, Young American Pianist

MILWAUKEE, Jan. 7.—Carolyn Cone, the young American pianist, who has returned to this country after study in Europe, was the soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at the Pabst Theater on Monday evening, January 4, playing the Liszt Concerto in E Flat.

Before one of the largest audiences of the season Miss Cone gave a performance of this concerto which aroused great enthusiasm. The difficult technical demands of the work were met with ease. From a mechanical standpoint, Miss Cone proved that she is excellently equipped. She exhibited a fluent technic which enables her to play passage work with brilliancy and spirit, and a breadth of style and tone which fully met the requirements of the dramatic portions of the composition.

Quite aside from her exhibition of admirable technic there was a thorough musicianship which enabled the pianist and orchestra to give a performance which for unity of purpose and style was one of the best given here in years. Miss Cone's reading of the concerto was dignified and virile.

Alma Voedisch in New York

Alma Voedisch, one of the leading musical managers in Chicago, was in New York this week with Julia Clausen, the distinguished contralto, whose business interests are in her charge. Miss Voedisch reports excellent conditions in the musical life of the Middle West.

"MESSIAH" ADVANCE BY DETROIT CHORUS

Olive Kline, Mildred Potter, Evan Williams and Herbert Witherspoon Soloists

DETROIT, Jan. 7.—The work of the Mendelssohn Club in its annual performance of the oratorio of "The Messiah," given last Saturday in the Armory, showed marked improvement compared with the work of one year ago. Dr. Marshall has gathered together a chorus of earnest young singers who support their leader with enthusiasm.

There was a quartet of remarkable stellar brilliance and oratorio excellence, composed of Olive Kline, soprano; Mildred Potter, contralto; Evan Williams, tenor, and Herbert Witherspoon, basso. Without exception these four admirable artists sang most excellently, winning fresh laurels. The audience was finely representative and was rewarded by hearing a more evenly balanced performance than that of last year.

Playing before an audience of genuine music lovers the Flonzaley Quartet gave the fourth of the Philharmonic course of concerts in the Armory on January 5, under the auspices of the Devoe-Kelsey management.

The artistic conceptions and high ideals of the quartet were abundantly evident in their program. Especially did this make itself felt in the clarity of interpretation with which they played the Haydn Quartet, the technic and unity of ensemble which showed in the Reger Quartet in D Minor, and again the artistic idealism with which they interpreted the somber mood of the Tchaikowsky Quartet in E Minor. E. C. B.

PHILADELPHIA CHORUS IN MENDELSSOHN'S "ATHALIE"

People's Union, Directed by Anne McDonough, Sings Cantata with Intelligence and Discrimination

PHILADELPHIA, Jan. 11.—One of the interesting musical events of the week was the presentation by the People's Choral Union at Witherspoon Hall on Tuesday evening of Mendelssohn's cantata "Athalie," preceded by a miscellaneous program. This little known work of Mendelssohn, rare in its melodious beauty and dramatic power, offered good opportunities to the chorus of about one hundred voices, under the careful and able direction of Anne McDonough, who is also director of the various People's Sight Singing Classes of the city.

The members of the Sight Singing Classes pay ten cents per lesson for their instruction, and the receipts from these lessons and from the occasional public concerts pay all the expenses incurred, as nobody connected with the work of the Choral Union receives pecuniary remuneration, even the director contributing her services. Furthermore, the price for the best seats at the concerts is limited to fifty cents each, and never is raised, even when high-priced artists are engaged. The society is now preparing

to present Mendelssohn's "St. Paul," in conjunction with the several choruses conducted in surrounding towns under the same auspices, in the Academy of Music next Spring.

In the performance of the Mendelssohn cantata last Tuesday the chorus showed the efficiency of its training, and exhibited also musical intelligence and appreciation. Assisting soloists were Emily Stokes Hagar and Zipporah Rosenberg, sopranos; Edith Frances Macphie, alto, and Dr. Daniel M. Hoyt, who gave an excellent reading of the narrative portions of the Racine drama. In the first part of the program the chorus was heard to advantage in Handel's "Then 'Round About the Starry Throne" and "Riding Together," a hunting song by Booth, while Haydn's "My Mother Bids Me Bind My Hair," arranged by Robinson, was well sung by the women's voices. The male portion came in for a generous share of applause for its good work in Bullard's "Winter Song" and "Fair Shires the Moon To-night" to the air of "La Donna è Mobile," from Verdi's "Rigoletto." Credit is also due Marion C. Ritchie for her efficient work as accompanist at the piano, and to George H. McCulken, who was at the organ. A. L. T.

"GIOCONDA" WELL SUNG IN NEW ORLEANS SEASON

NEW ORLEANS, Jan. 8.—The offering at the French Opera House by the Sigaldi Grand Opera Company, Saturday evening, was a highly pleasing performance of "La Gioconda," an opera seldom heard here, except when given by the Italian companies.

Pilar de Rocha, in the title rôle, sang excellently and was much applauded. Impresario Sigaldi was the *Enzo* and, with the exception of the first act, he did the best work he has done this season. His "Cielo e mar" earned him an ovation. This company has no ballet corps, and the music of the "Ballet of the Hours" was played as an intermezzo with fine effect.

On Tuesday evening "Lucia" was repeated with the charming Adda Navarette again in the leading rôle. Her "mad scene" was the delight of the evening and she was forced to repeat it.

The balance of the cast was the same as on the previous occasion, with the exception of the rôle of *Ashton*, which was sung by Angelo Esquivel instead of Signor Ovando. This young singer has a baritone that it is always a pleasure to hear.

Puccini's beautiful "Madama Butterfly" was sung on Thursday evening for the first time this season. This opera is one of the most popular ever sung in New Orleans and an audience as large or larger than on the opening night attended. Signorita Angele Blanco, who made her New Orleans debut last week in "La Traviata," was very effective as *Cio-Cio-San*. Her interpretation will easily rank with the best we have heard.

Much interest centered in the *Pinkerton* of the new tenor, Alberto Amadi, who, though providing nothing of a startling nature, made a favorable impression. Alessandro Panciera was a good *Goro*, and *Sharpless* was sung by Signor Ovando. The orchestra, which had done such excellent work heretofore, was fearfully disappointing. D. B. F.

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Lillie Wilson Moore, pianist, and Alonzo N. Smith, violinist, gave a joint recital in Brooklyn on January 7.

Dorothy Fox, soprano, will give a recital in the Little Theater, New York, on Monday afternoon, January 18.

Margaret Woods has been chosen organist at the Congregational Church of Stratfield, Mass., to succeed the late Prof. Alfred M. Fletcher.

Helen Jeffrey played violin numbers and Grace Hoffman of Schenectady sang at a recent musicale at the home of William Gorham Rice, Albany, N. Y.

Clara Clemens, a young singer of Wheeling, W. Va., will make a three-months' tour of the West and South under the management of Harry Culbertson.

Mr. and Mrs. Harper C. Maybee gave a recital at the First M. E. Church, Kalamazoo, Mich., on January 6, assisted by H. Glenn Henderson, organist and accompanist.

Prof. John J. McClellan's engagement at the Panama Exposition in San Francisco has been definitely arranged, and his five recitals as official organist there will occur in April.

The new Albany Männerchor made its first public appearance last week at the benefit entertainment given by the German-American Alliance for the relief of war sufferers in Europe.

The Music Study Club of Birmingham, Ala., recently had a meeting in which Charles Dowman, Mrs. Marie Kern-Mullin, Rosa Fabian and others gave most enjoyable performances.

At a recent meeting of the MacDowell Club, Providence, R. I., a paper, "Christmas Carols," by Mary E. Davis was read and musical items prepared by Mrs. Jerome E. Farnum were much enjoyed.

Blondelle Ver Treese, soprano, presented an engaging program on January 9 at the School of Fine Arts, University of Arkansas. Her accompanist was Henry Doughty Tovey, director of the school.

The Southern School of Musical Art, Birmingham, Ala., announces the addition to its faculty of the following artists: Grover Tilden Davis, pianist; Robert Dolejsi, violinist; Prudence Neff, pianist.

Two interesting recitals were given recently in Portland, Ore., by pupils of Arthur von Jessen. Other recitals were given under the direction of Mrs. Dora Danforth, Katherine V. Kern and Mrs. Bonnie Repligie.

The music department of the Topeka Federation of Women recently presented a program performed by Mrs. George Parkhurst, soprano; H. C. Pribble, tenor; Walter Zimmerman, baritone, and Mrs. Robert Garver.

A new male quartet, to be known as the Schubert Harmony Quartet, was formed recently in Meriden, Conn. It is composed of Charles Stuhlman, tenor; Charles H. Doolittle, tenor; George Duval, basso, and Philip Molander, basso.

At St. Paul's Church, Pawtucket, R. I., "The Messiah" was given for the tenth consecutive season. Dr. George R. Clark, basso, of Boston, did splendid work, while the other soloists, all local artists, contributed to the success of the occasion.

Hazel Huntley, contralto, and Belle Gottschalk, soprano, alumni of Mount Holyoke (Mass.) College, gave a joint recital in Mary Lyon Chapel of the college on January 8, before an attentive audience. They were accompanied by H. H. Kellogg.

The Apollo Male Quartet of Newark, N. J., gave a concert in Plainfield, N. J., on January 7, assisted by Mabel A. Baldwin, pianist. The quartet comprised Messrs. Holden, Lester A. Palmer, Arthur G. Balcom and Roland F. Randolph.

A pleasing piano recital was given in York, Pa., recently by Lillian Kester Metzler, of the Hyperion School of Music, Philadelphia. She was assisted by John H. Eyster, basso; Mrs. J. J. Mace, soprano, and Murray F. Ness, tenor, of York.

Abbie N. Garland of the Bangor Piano School on Monday afternoon, January 4, at the home of Mrs. F. H. Strickland, presented Virginia Ruth Hogan and Mary Hayes Hayford in a program of dance music, assisted by Anna Strickland, soprano.

The second of the series of free organ recitals took place at the Peabody Conservatory of Music, Baltimore, Md., on January 10. Vida Byrd, organist of Trinity Methodist Church, and S. Taylor Scott, baritone, presented an interesting program.

Leon Rice, tenor, gave a song recital recently at the South Church of Pittsfield, Mass., under the auspices of the men's club. Several Japanese songs constituted a pleasing feature of Mr. Rice's program. Mrs. Rice was at the piano and performed satisfactorily.

Dr. J. Rhys-Herbert's cantata, "King of Kings," was heard on January 3, in the Methodist Church of Windsor, Conn. The soloists were Jane Seidler, soprano; Leonora Carter, contralto; Harry Waterhouse, tenor; Charles S. Preble, basso, and Edwin Coe, basso.

Pupils of William John Hall gave a song recital recently in the Musical Art Building, St. Louis. The soloists comprised the Misses Garvey, Maus, O'Connell, Mehr, Fabian, Junker, Doorley, Mrs. Kruttsch and Mr. Sale. Ava Yeargain, pianist, was an efficient assistant.

Manuel Quiroga, the young Spanish violinist, who played a vaudeville engagement recently at Keith's, Providence, R. I., gave a recital one afternoon for the musically inclined people of Providence. A large audience listened to the young artist with much attention.

There was an audience of 800 for the organ recital of Gordon Balch Nevin at the First Presbyterian Church, Johnstown, Pa., with the assistance of Jean Hurley Neff, soprano, and Robert B. Lloyd, pianist. Mr. Lloyd has joined the faculty of the Indianapolis Conservatory.

At the First Free Baptist Church, Providence, R. I., the opening recital of the new organ was given by Gene Ware, organist at Brown University and the Union Congregational Church, assisted by Mrs. Evelyn Jordan Johnson, soprano, and Edith Alice Hughes, violinist.

A meeting of the board of governors of the York (Pa.) Oratorio Society was held recently in the office of the secretary, J. A. Miller, at which time Dr. J. Frederick Wolle, of Bethlehem, was re-engaged as conductor. "The Redemption" by Gounod, will be presented at the Spring festival.

Bart Wirts, of the Peabody Conservatory staff of instructors, was the 'cellist at a sacred concert at the Naval Academy Chapel, Annapolis, on January 10. Prof. Charles Adams Zimmermann was the organist. Mr. Wirtz appeared at the evening service at First Presbyterian Church, Baltimore, as 'cellist.

At the last Morning Musicals recital in Syracuse, N. Y., a Dvorak trio was played by Conrad Becker, violinist; Ernst Mahr, 'cellist, and Harry L. Vibbard, pianist. The soloists were Elizabeth Smith, soprano; Florence Colton Benham and Clare Warne, contraltos, and Mrs. Everett Cargen, pianist.

Anne Hathaway Gulick, of Boston, assisted by Carl Faelten, director of the Faelten Pianoforte School, and Tutti Player, gave a recital in Huntington Chambers Hall, Boston, January 7, playing Beethoven's Concerto, No. 3, op. 37; Schumann's Sonata, op. 22, and Saint-Saëns's Concerto, No. 4, op. 44.

St. Cecilia's Orchestra of youngsters and prominent local citizens contributed to the first musicale in Scranton, Pa., given by the Catholic Club. Besides the orchestra there were several well given numbers. Kathryn Barrett, John Lee, Margaret Noone, Stephen Lapansky and Nellie McAndrew were among the soloists.

Irma Seydel, the young Boston violin virtuoso, is the recipient of a letter from a surgeon of the hospital staff in Berlin, expressing his appreciation and that of the inmates for her playing that gave such delight to the injured soldiers. Before sailing for America, Miss Seydel played several times for the sick and wounded.

A musical program of unique interest was heard recently by the Arts and Crafts Department of the Research Club of Atlantic City, N. J. The soloists were Mrs. A. F. Sachse, pianist, and Kate Worcester, contralto. Jessie Willits gave a talk in which she described the Bethlehem Bach Festivals given under Dr. Wolle's direction.

The Tollefsen Trio, Leopold Winkler, Maximilian Pilzer, Mme. Buckhout and Walther Haan were heard in an excellent program at the monthly musicale of the Tonkünstler Society at Memorial Hall, Brooklyn, on January 5. The trio included Carl H. Tollefsen, violinist; Mme. Schnabel-Tollefsen, pianist, and William Durieux, 'cellist.

A good program was given at the Commercial High School, Brooklyn, on January 3, by the Jacobs String Quartet, consisting of Max Jacobs, first violinist; Carl Sacks, second violinist; Saul Klein, viola, and Karl Kirk-Smith, 'cellist. Grace Renee Close, mezzo-soprano, sang two groups of songs, accompanied by Lima O'Brien.

The Musical Coterie, of Little Rock, Ark., gave a concert on January 3, in the Kemper Theater, before a capacity audience. The program, under Mrs. A. C. Lawrence's direction, was excellently presented by an orchestra under the baton of M. O. Barnes, assisted by Helen Knudsen, Mrs. J. B. Askew, Cabell Christian and Edward C. Johnston.

A Yuletide praise service of exceptional musical interest was heard in January 3, in the First Christian Church of Pensacola, Fla. The soloists were Ada Rosasco, violinist; Dr. Charles R. Mitchell, baritone and also director; Mrs. A. R. McAllister, soprano; Wilsie Smathers, contralto; W. S. Garfield, tenor; Mrs. Mitchell, pianist, and several others.

The Teutonia Männerchor of New Britain, Conn., elected the following directors at its last meeting: Christian Recknagel, Christian Berg, Christian Krech, Theodore L. Wagner, George Ackerman, August Zehrer, George Schenck, John Cyellen and August Pily. At the directors' meeting the officers elected were Messrs. Recknagel, Wagner, Schenck and Berg.

George F. Boyle, of the Peabody Conservatory faculty, recently heard that Arthur Shattuck, pianist, had played with the Bournemouth Orchestra in England, choosing Mr. Boyle's piano concerto and giving this artistic work its first English presentation. Mr. Shattuck earned much success with the work and the critics were favorably impressed with its contents.

For the tenth regular orchestral concert given in Chicago by Martin Ballmann and his orchestra the numbers included the Sixth Hungarian Rhapsody by Liszt, the Weber "Euryanthe" overture, Meyerbeer's "Fackeltanz," the "Dich Theure Halle" from Wagner's "Tannhäuser," with Mme. Elsa Harthan-Arendt as soloist, and "Roses from the South" waltz by Strauss.

Charles Gilbert Spross's new cantata, "The Christmas Dawn," was given under the direction of Mrs. Elmer Beardsley, on December 27, in the South Congregational Church of Bridgeport, Conn. The tenor solo, "Watchman, What of the Night?" was sung by Mrs. R. D. Martin, soprano, as Louis Ginand, the tenor, was afflicted with a cold. The audience appeared heartily to enjoy the cantata.

The Christmas music of the West Market Street Methodist Episcopal Church South, Greensboro, N. C., was in charge of Mortimer Browning, the organist. Mrs. Browning is a member of the quartet. The choir was augmented and assisted by the church orchestra under the direction of Robert L. Roy. At the evening service Beatrice Byrd and Edgar Clapp were the soloists and did fine work.

At the January 6 meeting of the Schumann Club, Bangor, Me., those in charge of the program were Mrs. Jewell, Mrs. Sylvester and Josephine Wiggin. A pleasing program was given consisting of violin numbers played by Gwendolin Barnes, Helena Rewkesbury and Gertrude McClure, pianoforte, and a trio consisting of Gwendolin Barnes, violin; Frances Eldridge, 'cello, and Harriet Stewart, accompanist.

The chorus participating in a recent concert of the Matinée Musical Club, Cincinnati, O., was composed of Helen Brown, Helen Boehm, Alice Gardner, Mary Owen, Louise Geier, Dora Lewis, Maud Fleischmann, Amanda Maull, Beatrix Williams and Mesdames Antoinette Humphreys Smith, Estelle K. Shailor, Maurice Joseph, Louis Pook, C. L. Harrison, W. Lemmon, J. B. Stanwood and Martha Hirsch.

Several young artists were heard in recitals at the Combs Conservatory of Music, Philadelphia, including Eva Horn, Dorothy Turner and Margaret Paine. Two songs sung by Miss Paine, "I Love You" and "Lullaby," were composed by Gilbert Reynolds Combs, director of the conservatory. Mildred Wentz, pianist, and C. Charles Slotter, violinist, were among the other pupils heard to advantage.

Gaul's cantata, "Ruth," was pleasingly sung on December 27 by the combined choirs of the First Presbyterian and First Congregational churches of Huntington, W. Va. George L. Bagby directed the choruses with excellent results, and equally satisfying was the work of the soloists, Mrs. Lindsay T. Vinson, soprano; Mildred Hoyt, contralto, and H. A. Davidson, baritone. Mrs. J. Harold Ferguson presided with authority at the organ.

The Music School of the Greensboro, N. C., College for Women found that the vocal department had grown to such an extent that an extra teacher had to be called. Mrs. Foushee of Greensboro was appointed. A class for ear-training has been recently organized at the college and is under the direction of Mortimer Browning, and the sight-singing class, also recently started, is under the direction of Miss Anna Mary Jones. Conrad Lahser is director of the school.

In the mid-Winter musicale of the Monday Musical Club, Albany, N. Y., January 5, those who took part were Verna Fowler, Louise Eades, Mrs. Julius Koempe, Winifred Finn, Mrs. Walter A. Flansburg, Mrs. Christian T. Martin, Mrs. Leo K. Fox, Mrs. Horatio S. Belows, Georgine Avery, Mrs. Elizabeth D. Roberts, vocalists; Bess Cornell and Janet Lindsay, violinists; Elsie Van Guysling, Florence Page, Elizabeth Belding, Esther Keneston and Mrs. Walter M. Booth.

In a faculty recital of the Woman's College, Montgomery, Ala., the participants were Anthony Stankowitch, Marie van Gelder, Christine McCann, Mrs. Seibles, Alexander Findlay, Master Charles Findlay and Lillie Gill. The Wednesday Morning Music Club, William Bauer, director, gave a Schumann afternoon, in which the soloists were Mrs. William Bauer, Mrs. Frank Hurley, Mrs. Fanny Marks Seibles and Mr. Bauer. Albert Gérard-Thiers, vocal teacher of Atlanta, spent five days in Montgomery with his friend and pupil, John Proctor Mills.

Carrie M. Cramp, director of music in the Hanover (Pa.) public schools, and organist and director of music in St. Mark's Lutheran Church at that place, gave an organ recital in the church on January 14. "The Christ Child," a Christmas cantata, was sung in Trinity Reformed Church, Hanover, under the direction of Walter L. Rohrbach, organist and choirmaster of the church. Viola Brodbeck, soprano, of Philadelphia; Paul Messerly, tenor, and Clyde Hughes, basso, of York, were the soloists. Features of the program were numbers by the Philharmonic Trio, composed of A. A. Knoch, violin; Allen Bond, 'cello, and Walter L. Rohrbach, piano.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Bach, Henrietta.—New York, Jan. 28.
 Beach, Mrs. H. H. A.—Detroit, Feb. 4; Columbus, O., Feb. 9.
 Barnstow, Vera.—Indianapolis, Jan. 27.
 Beddoe, Mabel.—East Orange, N. J., Jan. 21; New York, Jan. 23.
 Boynton, Geo. H.—Lowell, Mass., Jan. 26.
 Bryant, Rose.—New York, Jan. 22; Beacon, N. Y., Jan. 26; Amsterdam, N. Y., Feb. 3; Newark, Feb. 17; Brooklyn, Mar. 5; New Britain, Mar. 9.
 Burnham, Thuel.—Rubinstein Club, New York, Jan. 16; Burlington, Ia., Jan. 18; Athens, Ala., Jan. 20; Brookhaven, Miss., Jan. 25; Des Moines, Ia., Jan. 27; Sioux City, Ia., Jan. 29; Prairie du Chien, Miss., Jan. 31.
 Cheatham, Kitty.—New York, Feb. 6, with Philharmonic.
 Child, Mrs. Ada B.—Lowell, Mass., Jan. 26.
 Ciaparelli-Viafora, Gina.—Æolian Hall, New York, Feb. 4.
 Culp, Julia.—Boston, Jan. 16; Portland, Jan. 25; Providence, Jan. 26; Worcester, Jan. 27.
 Dadmun, Royal.—Kingston, N. Y., Feb. 6; Hamilton, N. Y., Feb. 17; Auburn, N. Y., Feb. 19.
 Davidson, Rebecca.—Selingsgrove, Pa., Jan. 21.
 De Moss, Mary Hissem.—Philadelphia, Jan. 26.
 Dunham, Edna.—Chicago, Jan. 17, 19; Wilmington, Jan. 25.
 Ellis, Viola.—Los Angeles, Jan. 17; Hollywood, Cal., Jan. 19; San Diego, Jan. 22.
 Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
 Ferguson, Bernard.—Salem, Feb. 4.
 Flint, Willard.—Quincy, Mass., Mar. 2.
 Fulton, Zoe.—Philadelphia, Mar. 16.
 Gabrilowitsch, Ossip.—Brooklyn, Feb. 14.
 Ganz, Rudolph.—Detroit, Mich., Jan. 29; Milwaukee, Jan. 31.
 Gebhard, Heinrich.—Buffalo, Jan. 22; Boston, Jan. 31.
 Gerhardt, Elena.—Cincinnati, O., Feb. 5, 6.
 Gittelsohn, Frank.—Springfield, Ill., Jan. 18; St. Louis, Jan. 19; Birmingham, Ala., Jan. 23; Philadelphia, Jan. 27; Baltimore, Jan. 29.
 Gluck, Alma.—Carnegie Hall, New York, Jan. 16; Brooklyn (Academy), Jan. 17.
 Grainger, Percy.—New York, (Æolian Hall), Feb. 11.
 Goodson, Katharine.—Chicago, Jan. 18; Brooklyn, Jan. 21.
 Gunn, Kathryn Platt.—Brooklyn, Jan. 24; Hoboken, Feb. 2; Brooklyn, Feb. 14.
 Harrison, Charles.—Boston, Jan. 17; Haverhill, Mass., Jan. 20.
 Heermann, Emil.—Cincinnati, Jan. 22, 23.
 Hinkle, Florence.—Cincinnati, Feb. 26, 27.
 Hunt, Helen Allen.—Concord, N. H., Feb. 11.
 Ivins, Ann.—Newark, N. J., Jan. 27.
 Jacobs, Max.—White Plains, N. Y., Jan. 21.
 Jeffers, Geneva Holmes.—Providence, R. I., Jan. 16, 22.
 Kreisler, Fritz.—St. Louis, Jan. 16; Carnegie Hall, New York, Jan. 21, 22; Cincinnati, Feb. 12, 13.
 Leginska, Ethel.—Brooklyn, Jan. 30; New York (Carnegie Hall), Feb. 6; New York (Æolian), Feb. 14; Rome, N. Y., Feb. 16; Oberlin, O., Feb. 20.
 Lerner, Tina.—Oklahoma City, Jan. 19; Wellesley College, Jan. 22; Boston, Mass., Jan. 25; Hartford, Conn., Jan. 26; Minneapolis, Jan. 29; Toronto, Feb. 1-2; Greensburg, Pa., Feb. 4.
 Lund, Charlotte.—New York, Jan. 18 (Astor); New York, Feb. 4.
 Mannes, David and Clara.—Belasco Theater, New York, Jan. 17; New Britain Teachers' Club, Jan. 26.
 McCue, Beatrice.—New York, Jan. 22; Hightstown, N. J., Feb. 3.
 Menh, Herma.—Little Theater, New York, Feb. 14; New York, Feb. 17.
 Mertens, Alice Louise.—Bridgeport, Feb. 19; New York, Feb. 20.
 Miller, Christine.—Minneapolis, Jan. 17; Fairbault, Minn., Jan. 18; Vinton, Ia., Jan. 19; Evanston, Ill., Jan. 21; Kane, Pa., Feb. 3; Pittsburgh, Feb. 5; Milwaukee, Feb. 11; New York (Æolian Hall), Feb. 16; Williamsport, Pa., Feb. 18; Erie, Pa., Feb. 25.
 Northrup, Grace.—New York, Jan. 23; Brooklyn, Jan. 31; New York, Feb. 4; Huntington, L. I., Feb. 9; Providence, R. I., Feb. 10; Jamaica, L. I., Feb. 11.
 Nichols, John, W.—Waldon, N. Y., Jan. 20; Brooklyn, Jan. 24.
 Ormsby, Frank.—Beacon, N. Y., Jan. 26; Brooklyn, Jan. 29.
 Parsons, Henry.—New York (Little Theater), Jan. 26.
 Potter, Mildred.—Newark, Jan. 18; New York, Feb. 2; New York, Feb. 8; Minneapolis, Feb. 14.
 Rasely, George.—Plymouth, Mass., Jan. 19; East Orange, N. J., Feb. 10; Salem, Mass., Apr. 8.
 Reardon, George Warren.—Yonkers, Jan. 27; Bridgeport, Feb. 19; New York, Feb. 20; Oyster Bay, L. I., Feb. 23.
 Rennay, Leon.—New York, Jan. 20; Chicago, Jan. 25.
 Rio, Anita.—Lynn, Mass., Jan. 18; Albany, Jan. 19; Springfield, Jan. 26; Keene, N. H., Jan. 28.
 Rogers, Francis.—Exeter, N. H., Jan. 16; Southboro, Mass., Jan. 17; New York, Jan. 26 and Feb. 2; Derby, Conn., Feb. 9; New York, Feb. 14, 15; New Haven, Conn., Feb. 16.
 Samarooff, Olga.—Chicago, Jan. 29, 30; St. Louis, Feb. 5, 6.
 Sapirstein, David.—New York, Æolian Hall, Jan. 18, 19, 20, 21, 22, 23.
 Shattuck, Arthur.—Chicago, Jan. 16.
 Simmons, William.—Brooklyn, N. Y., Jan. 16, 20; New York City, Jan. 22; Peekskill, Jan. 25; Englewood, N. J., Feb. 2.
 Spalding, Albert.—Portland, Jan. 25; Providence, Jan. 26; Worcester, Jan. 27.
 Spiering, Theodore.—New York, Æolian Hall, Jan. 23.
 Spross, Charles Gilbert.—New York, Jan. 16-19 (St. Cecilia Society); Newark, N. J., Jan. 20; Boston, Jan. 24; New York, Jan. 26; Washington, Jan. 27.
 Stanley, Helen.—Dallas, Tex., Jan. 18; Austin, Tex., Jan. 20; Waco, Tex., Jan. 21; Marshall, Tex., Jan. 22.
 Stefano, Salvatore de.—Newark, Jan. 22; New York, Feb. 19.
 Sundellus, Marie.—Norwood, Mass., Jan. 18; New Haven, Yale, Jan. 18; Cambridge, Mass., Jan. 20, 21; Boston Cecilia Society, Jan. 21; Lowell, (Mass.) Choral Society, Jan. 26; Albany, N. Y., Feb. 2; Cambridge, Mass., Feb. 10; Soloist Boston Symphony Orchestra, Mar.

9; Brockton (Mass.) Woman's Club, Mar. 15; Soloist New York Oratorio Society, Mar. 24; Spring Festival Tour with the Minneapolis Symphony Orchestra, Apr. 11 to June 15; San Francisco (Panama-Pacific Exposition), June 15 to 25.
 Teyte, Maggie.—St. Louis, Feb. 19, 20.
 Thompson, Edith.—Cambridge, Mass., Feb. 2.
 Thornburgh, Myrtle.—Long Branch, N. J., Jan. 22; Newark, N. J., Feb. 17.
 Weisbach, Harry.—Chicago, Jan. 22, 23.
 Wells, John Barnes.—Elmira, N. Y., Jan. 19, 21; Corning, N. Y., Jan. 20; New York City, Jan. 30; Philadelphia, Feb. 6; Jackson, Mich., Feb. 11.
 Werrenrath, Reinald.—Yonkers, N. Y., Jan. 14; New York City, Jan. 16; New York University, Jan. 19; Huntington, W. Va., Jan. 23; Nashua, N. H., Jan. 25; Lowell, Mass., Jan. 26; Morristown, N. J., Jan. 29; New York City, Jan. 30; New York City, Feb. 7; Haverhill, Mass., Feb. 9; Painesville, O., Feb. 11; New York City, Feb. 13.
 Wheeler, Wm.—Northampton, Mass., Feb. 3; Middletown, Conn., Feb. 11; Syracuse, Mar. 4; Stamford, Conn., Mar. 9; Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15.
 Zimballist, Efrem.—Brooklyn, Mar. 14.

Orchestras, Quartets, Chorus, Etc.

Bostonia Sextette Club.—Boston, Jan. 24; North Adams, Feb. 9; Catskill, N. Y., Feb. 10; Walton, N. Y., Feb. 11; Herkimer, N. Y., Feb. 12; Indiana, Pa., Feb. 13; Conneaut, O., Feb. 15; Grand Rapids, Feb. 16; Kalamazoo, Feb. 18; Culver, Ind., Feb. 19; South Bend, Ind., Feb. 20.
 Boston Symphony Orchestra.—Boston, Jan. 15, 16.
 Cecilia Society of Boston.—Boston, Jan. 21.
 Chicago String Quartet.—Chicago, Jan. 21.
 Chicago Symphony Orchestra.—Chicago, Jan. 15, 16, 22, 23, 29, 30.
 Cincinnati Symphony Orchestra.—Cincinnati, Jan. 22, 23; Feb. 5, 6, 12, 13, 26, 27.
 Flonzaley Quartet.—Oberlin, O., Jan. 18; Buffalo, Jan. 19; Montreal, Jan. 21; Toronto, Jan. 22; Brooklyn, Jan. 24; New York, Jan. 25; Philadelphia, Jan. 26; Boston, Jan. 28; Washington, D. C., Jan. 30.
 Jacobs, Quartet, Max.—White Plains, N. Y., Jan. 21; Brooklyn, N. Y., Jan. 28.
 Kneisel Quartet.—New York, Jan. 17; Princeton, N. J., Jan. 22; Brooklyn, N. Y., Jan. 28; Chicago, Ill., Jan. 31.
 Manhattan Ladies' Quartet.—Newark, N. J., Feb. 19.
 Margulies Trio.—Æolian Hall, New York, Jan. 19.
 Minneapolis Symphony Orchestra.—Minneapolis, Jan. 17, 19, 24, 29.
 Philharmonic Society of New York.—Carnegie Hall, New York, Jan. 16; Brooklyn, Jan. 17; Carnegie Hall, New York, Jan. 21, 22, 24, 28, 29, 31 and Feb. 5; Æolian Hall, Feb. 6.
 Russian Symphony Orchestra.—Carnegie Hall, Jan. 23.
 San Francisco Symphony Orchestra.—San Francisco, Jan. 22.
 St. Cecilia Club.—New York, Jan. 19.
 St. Louis Symphony Orchestra.—St. Louis, Jan. 16; Feb. 5, 6, 19, 20; Mar. 5, 6, 12, 13, 19, 20.
 Sinsheimer Quartet.—Orange, N. J., Jan. 13.
 Symphony Society of New York.—Detroit, Jan. 16; Chicago, Jan. 17; Rock Island, Jan. 18; Urbana (University of Illinois), Jan. 19; Indianapolis, Jan. 20; Columbus, Jan. 21; Pittsburgh, Jan. 22; Æolian Hall, New York, Jan. 24 and 31.
 Young Peoples Symphony Concert.—Carnegie Hall, New York, Jan. 23.
 Witzel Trio.—San Francisco, Jan. 17.

MME. GJERTSEN'S RECITAL

Pleases Chicago Audience with Songs in German, Norwegian and English

CHICAGO, Jan. 11.—German, Norwegian and American songs made up the program which Mme. Beatrice Gjertsen, dramatic soprano from the Grand Ducal Theater at Weimar, presented in her recital at the Blackstone yesterday afternoon, assisted by Isaac van Grove, accompanist.

This singer has a voice which, though of small volume, is pleasing in quality and of adequate compass. Her diction in both German and English is clear and she made a pleasant impression with the songs by Ward-Stephens, Huntington Woodman, Burleigh and Beach. She added the aria, "Dich Theure Halle" from Wagner's "Tannhäuser" at the end of her program and showed in this operatic selection that she has acquired the routine and traditions of the German stage.

M. R.

THE MUSICAL DEVELOPMENT OF LANCASTER, PA.

S. Elizabeth Landis Makes a Notable Plea for a Better Appreciation of Music in Her Home Town

ALL over the country a strong movement is developing to give music its proper place in the social life of the people, to secure for it recognition in the public school system as a great educational force, and, in connection with this, to adopt a more appreciative attitude to our own composers, musicians and music teachers.

An instance of this has recently been presented in the city of Lancaster, Pa., a prosperous, industrial town, where, however, music has not yet received the consideration it should. Now, however, things are to be changed owing to the efforts of Miss S. Elizabeth Landis, the well known teacher, who, it appears, will have the support of the local press. She has just opened a conservatory of music

NEW YORK CONCERT CALENDAR

JANUARY

16—Philharmonic Society, Carnegie Hall, evening.
 16—Elena Gerhardt, song recital, afternoon, Carnegie Hall.
 17—David and Clara Mannes, sonata recital, evening, Belasco Theater.
 18—Harold Bauer, pianist, and Fabio Casals, cellist, in joint recital, Æolian Hall, afternoon.
 18—David Sapirstein, piano recital, evening, Æolian Hall.
 18—Dorothy Fox, song recital, afternoon, Little Theatre.
 19—Margulies Trio, Æolian Hall, evening.
 19—David Sapirstein, piano recital, Æolian Hall, afternoon.
 20—Jerome Uhl, song recital, afternoon, Æolian Hall.
 20—David Sapirstein, piano recital, Æolian Hall, evening.
 21—Fritz Kreisler, Carnegie Hall, Jan. 21, evening.
 21—Paul Draper, song recital, afternoon, Little Theatre.
 21—Philharmonic Society, evening, Carnegie Hall.
 21—David Sapirstein, piano recital, evening, Æolian Hall.
 22—Philharmonic Society, afternoon, Carnegie Hall.
 22—David Sapirstein, piano recital, evening, Æolian Hall.
 23—Young People's Symphony Concert, afternoon, Carnegie Hall.
 23—Russian Symphony Orchestra, evening, Carnegie Hall.
 23—David Sapirstein, piano recital, evening, Æolian Hall.
 23—Theodore Spiering, Æolian Hall, violin recital, afternoon.
 24—N. Y. Symphony Orchestra, afternoon, Æolian Hall.
 24—Philharmonic Society, afternoon, Carnegie Hall.
 24—A. Chah-Mouradian, song recital, evening, Æolian Hall.

SPIRITED PACE SET IN CINCINNATI MUSIC

Year Started Brilliantly with Orchestral, Quartet and Club Concerts

CINCINNATI, O., Jan. 10.—If the musical pace set by the first week of 1915 is maintained throughout the year Cincinnati may anticipate a wealth of good music, indeed. Four concerts were given which in point of interest left nothing to be desired. First of these in importance was the Symphony concert by the Cincinnati Orchestra under the direction of Dr. Kunwald, at which Ossip Gabrilowitsch, the Russian pianist, was the soloist. He played the Rachmaninoff Concerto No. 2 in C Minor, and in it both soloist and orchestra achieved a triumph. Conductor and orchestra shared deservedly in the overwhelming burst of applause which followed. Gabrilowitsch responded with Gluck's Gavotte arranged by Brahms.

One of the loveliest of the season's offerings was the orchestral Legend "Zorahayda" of Svendsen. The work was extremely well received. The symphony of the series was the second part of Berlioz's dramatic symphony, "Romeo and Juliet," in which the orchestra once more displayed its virtuosity.

Last Sunday's Popular Concert of the orchestra was an epoch-making affair as far as the audience was concerned, since

the largest throng in the history of the popular concerts was attracted to Music Hall by the delightful program which Dr. Kunwald had prepared, as well as by the splendid vocal gifts of the young soloist, Alma Beck. Every seat in the vast auditorium was taken and hundreds of disappointed listeners were turned away. The orchestral numbers included the "Tannhäuser" March, the Overture to "Rienzi," Tschaikowsky's Capriccio Italian, the Overture to "Mignon," the Barcarolle from "The Tales of Hoffmann," and the Strauss Waltz "Wo die Citronen Blühen."

The soloist, Miss Beck, has a superb contralto voice, an excellent style, and many of the qualifications of the artist. She has been a pupil of Mme. Dott, of the College of Music, and also of Mrs. Mary Hahn. Miss Beck is at present located in New York, where she is pursuing her vocal training with Herbert Witherspoon.

Two other excellent concerts by purely local talent which made a great impression because of the thoroughness and the finish of their performance were the concert by the Culp Quartet and the second of the six Matinée Musical concerts.

The Culp Quartet includes Siegmund Culp, first violin, a cousin of Julia Culp, the noted mezzo-soprano; Ernst Pask, second violin; Carl Wunderle, viola, and Max Froehlich, cello, all members of the Cincinnati Symphony Orchestra. The quartet gave the first performance in Cincinnati of Debussy's Quartet, op. 10, in G Minor, surmounting its tremendous difficulties with ease and facility and presenting its subtle and delicate musical ideas with artistic assurance and genuine feeling. The delightful Tartini Sonata a Tre in D Minor, and the Brahms Quartet, op. 51, No. 2, in A Minor, completed the program, which was delivered with musical authority, temperament and poetic feeling.

The program of the Matinée Musical was one of varied interest and charm, its membership of 600 crowding to the doors the Gibson House ballroom. Participants were Louise Church, Mrs. Neva Remde-Sandau, Mrs. Alois Bartschmidt, a pleasing lyric soprano, who recently joined the city's musical forces; Natalia Robinson, Mary Owen Louis Pook, Beatrix Williams and Ann Coan. The most imposing number on the program was the Bemberg-Spicer cantata "The Death of Joan of Arc," given its first performance in Cincinnati. The soprano solo was magnificently sung by Mrs. Antoinette Werner West. The work was most effectively given. The accompaniments were played with the utmost skill by Mrs. Neva Remde-Sandau.

A. K. H.

ALMA GLUCK IN COLUMBUS

Soprano's Recital in Lacy Series Chief Event of Week

COLUMBUS, O., Jan. 11.—The chief musical event of last week was the song recital of Alma Gluck, who so pleased her audience that each one who attended the recital speaks of it in more or less rapturous delight. This concert was one of the extras which Miss Lacy has offered outside of her Quality Series.

Mrs. Edgar G. Alcorn, organist, and Mrs. J. M. Bowman gave a delightful program Sunday afternoon, January 3. This was one of the fourteen municipal organ recitals which the Women's Music Club tendered to the city as its contribution to municipal music.

ELLA MAY SMITH.

"Probably," continues Miss Landis, "nothing more than John C. Freund's plea for musical independence in America has been the base of all these campaigns. If you have the impression that the Lone Star State is deprived from this awakening, read what Mr. Freund says in the address he delivered in Dallas."

From all this Miss Landis deduces that the time has come for the musical awakening of Lancaster, which, as she says, contains a number of people of musical knowledge and culture, and some musicians of note, yet the town has, for some unknown reason, not given music the attention it deserves.

It is just to such devoted and sincere workers as Miss Landis that much of the musical progress that we have already made is due, and it is to such workers in the field that the still greater progress that this country will make in the next decade or two will also be due.

Return of Our Artists from Abroad Fair Play for European Musicians

Gives Foreigners Chance to Do
Any Work Needed, Says Alys
Lorraine

"It seems to me only a fair thing, all things considered, for American artists who have been living in Europe to return to this country at this time and give the foreign artists who are still in Europe an opportunity to do whatever there is to be done there in the musical field," said Mme. Alys Lorraine, the talented young American singer, who was for two seasons a member of the company at the Paris Opéra and who has acquired a most enviable reputation in the concert field of Europe.

Mme. Lorraine arrived here on the *Lusitania* just before Christmas. She has made no definite plans, but will probably remain here for some time, and may be heard in concerts of a rather unusual nature.

Mme. Lorraine takes the stand that, being an American, her place at a time like this is in her own country. "I was interested and a trifle amused the other day," said Mme. Lorraine, "when a well known foreign artist who is now in this country asked me why on earth I came here at this time, because she said that there was not enough to keep the artists busy who are already here. I replied that I came here because America is my home and I might have added that by the same token she might return to Europe."

"As a matter of fact I think there is plenty of work to be done here, even at the present time, provided the artist is able to give something to the public which the public desires. This is a big, successful country, with tremendous resources, and a war in Europe is not going to bring things to a standstill by any means, either in a business or artistic way. The bigness and the financial success of America have so long been talked about in Europe that every one there thinks that every American has 'oceans' of money. This was well illustrated to me when I was in Paris in September. More than once I had appeals made to me for financial assistance and invariably the remark was made: 'Why, you are an American. All you have to do is to send a cablegram for money.'"

"There is one thing I do desire to say and that is that I did not help to remove any wounded soldiers from the battlefields, neither did I act as a Red Cross nurse, but I did sing several times for charity. A great deal of the talk which has appeared about artists going to the scenes of battle and acting as nurses has been just talk."

"I have some plans in mind, but they are not sufficiently formed at the present to discuss. If they are carried out I think I can promise the music loving public some recitals of a somewhat unique nature."

Mme. Lorraine was one of a number of distinguished passengers on the *Lusitania*, among them Charles M. Schwab. She took a prominent part in arranging for the ship's concert, which netted an unusually large sum for charity. Mme. Lorraine is not the best sailor in the world and suffered from seasickness, but this did not prevent her from singing on the night of the concert.

One of the anecdotes related by Mme. Lorraine concerned her stay in London, after she left Paris late in September.



Alys Lorraine, Noted American Soprano,
as "Louise"

Arrangements were being made for a charity concert and it came out during the discussion that a well known English singer had refused to give her services without remuneration. She took the stand that as her name was to be used as a drawing card for the concert she was entitled to pay. Mme. Lorraine cited this as an instance of some of the patriotism which has developed in England since the opening of the war.

Mme. Lorraine has a lyric soprano voice and made her debut in opera as *Elsa* in "Lohengrin." The appended picture shows her as *Louise* in Charpentier's opera, a rôle in which she won marked success at the Paris Opéra.

D. L. L.

NOVEL ROLE FOR BAUER

Officiates as Piano Repairer for Edith Thompson in Chicago

BOSTON, Jan. 16.—"It's strange, but I always have some sort of novel experience when I play in Chicago," said Edith Thompson, the Boston pianist, upon returning from that city after playing an eminently successful recital there on Sunday afternoon last.

When Miss Thompson arrived at the Fine Arts Theater in Chicago and examined the piano she found that the soft pedal was out of order. She notified the manager, who discovered that the repair man, who lived six miles away, could not possibly reach the theater until well after the scheduled concert hour. The two were discussing what might be the next best thing to do, when the green room door opened and

Harold Bauer, the eminent pianist, who was in the audience and had heard of the dilemma, proffered his services.

"I have come to fix your piano, Miss Thompson," said he, and forthwith crawled under the instrument and succeeded in adjusting the pedal satisfactorily. Such a courtesy from such an artist was deeply appreciated by Miss Thompson.

TRIPLE CONCERTO ON STRANSKY PROGRAM

Beethoven Work Presented with
Mme. Schnitzer, Pilzer and
Schulz as Soloists

Josef Stransky prepared one of his splendid programs for the concert of the New York Philharmonic Society at Carnegie Hall, on Friday afternoon, January 8. A feature was Beethoven's Triple Concerto, op. 56, a work that one hears once in a lifetime, if at all. For the performance of the solo parts Germaine Schnitzer, the brilliant Austrian pianist, and the leaders of the violin and cello sections of the orchestra, Maximilian Pilzer and Leo Schulz were chosen.

This concerto, which was written in Beethoven's most inspired days, is rarely done, perhaps because of the more than taxing cello part which soars continually high up on the A string. The work was admirably played, Miss Schnitzer handling her part in a distinguished manner, playing with clarity, musical feeling and style, as well as technical finish. Messrs. Pilzer and Schulz also acquitted themselves with distinction.

Beethoven's Overtures, "Leonore" and "Coriolanus" were given in an inspiring manner. Mr. Stransky really makes the much-played "Leonore" interesting. The stirring finale rang out with glorious effect, and conductor and orchestra were given an ovation at the close. There was also on the list Schumann's First Symphony. Of the four this one contains much the worst scoring, but Mr. Stransky has retouched it here and there, and in this way polished the weak spots. But his reading, more than his readjusting in the score, makes the symphony a thing of joy.

He brings out the feeling of Spring magnificently, and the superb melody of the *Larghetto* he made his men sing on their instruments in a magical way. Lightness and grace abounded in the passage-work of the final movement, a movement which has often been charged with being "piano music." Perhaps it is piano music, but when it is played as it was last week it is remarkably good orchestral music, the performance determining whether or not its claim to greatness as such is valid. Mr. Stransky should do the other Schumann symphonies before the season ends. He understands the spirit of the great German composer perfectly, and he is able to subdue those parts which are ineffective so that they do not mar the general effect.

A. W. K.

Eighty-eight and four-tenths per cent. of the members of the German Musicians' Union were unemployed on September 1, 1914, according to figures recently published. The union does not include military players. Of the total membership of 2,086 on September 1, there were mobilized 370 (17.7 per cent.); seeking employment, 1,716; employed, 199 (11.6 per cent.); unemployed, 1,517 (88.4 per cent.).

SUPERB PIANISM IN FRIEDBERG RECITAL

Metropolitan Stars in Audience
Which Gives Artist Hearty
Approval

Those music lovers who heard Carl Friedberg's debut recital at Carnegie Hall in November and his next New York appearance as soloist with the Philharmonic Society recognized in him a pianist of formidable attainments. The German pianist did much to increase this by his superb performance at his second recital at Aeolian Hall, New York, on Monday evening, January 11.

Mr. Friedberg is one of those fortunate artists who can penetrate to the very marrow of all the great piano composers. His program on Monday evening was made up of Beethoven's Thirty-two Variations in C Minor, his "Les Adieux" Sonata, Schumann's "Scenes from Childhood," and groups of Brahms and Chopin.

There are persons who occupy much time inveighing against the variation form. Rafael Joseffy once told the present writer that these Beethoven variations called "miniatures" no one would object to them. Mr. Friedberg's splendid performance of them brought this fact home and Mr. Joseffy, who sat in the audience, must indeed have felt that his words were true. They were done with a perfect understanding of their spirit. Mr. Friedberg made the sonata, one of Beethoven's most programmatic, interesting and was recalled time and again after it.

Of his Schumann and Brahms, he played two of the op. 10 Ballads, two Intermezzi, both of them thrillingly, and the Capriccio in D Minor, op. 116, the latter a veritable whirlwind as he gave it—one may but record that one hears these masters rarely done in as comprehensive a manner, with such consummate technical excellence and poetic insight. Mr. Friedberg did his Chopin as Chopin should be played, poetically but never mawkishly; he made the Nocturne in A Flat tender and moving, three of the *études*, including the infrequently heard D Flat Major, op. posth. The greater Chopin had its hearing in the F Sharp Major Impromptu and the B Minor Scherzo, both played in a distinguished manner. The audience, which included in addition to Mr. Joseffy, Frieda Hempel, Carl Braun and Hermann Weil of the Metropolitan Opera forces, was loathe to leave and after calling the pianist out a dozen times induced him to add an extra, Schubert's D Major Rondo.

A. W. K.

New Society Plans Concerts to Introduce Russian Music

The Russian Philharmonic Society had its first meeting on January 10 in the studio of the New York singing teacher, Lazar S. Samoiloff, in Carnegie Hall. The object of this organization is to introduce Russian national music in America. Mr. Samoiloff was elected musical director of the organization, and all of the fifty members present decided to start to rehearse with the chorus of the society as soon as Mr. Samoiloff enrolls the voices necessary to make the chorus a success. Three subscription concerts are planned for in Aeolian Hall and one for Carnegie Hall. All the profits of the concerts are to go to the war fund.

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